The
HOME
KINDER-
GARTEN
MANUAL

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THE HOME KINDERGARTEN MANUAL

A Handbook of the Education and Character-Training of Little Children for Parents and Teachers

PREPARED UNDER THE SUPERVISION OF
THE EDITORIAL BOARD OF THE UNIVERSITY SOCIETY
WITH THE ASSISTANCE OF MANY MOTHERS
AND OTHER AUTHORITIES

VOLUME TWO

"Wouldst thou lead the child? Observe him . . . and he will show you what to do."—FROEBEL.

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FROM THE SIXTH TO THE EIGHTH BIRTHDAY

"The Primary-School Period"

Sixth Birthday

SEVENTH YEAR

Seventh Birthday

EIGHTH YEAR

Eighth Birthday

Little hands, I leave to you
All the deeds I could not do.
Little feet, 'tis yours to fare
In the paths I did not dare.

Little eyes so heavenly bright,
Purge my dim and doubting sight.
Little heart, endure . . . endure,
Till we are wise and good and pure.

When men's lips shall praise thy name,
I shall slake my thirst for fame;
When love dawns in those dear eyes
I shall know all of Paradise.

Thou wilt answer what I ask,
Finish my unended task.
I must pass and thou wilt be
Henceforth my immortality.

—*George Meason Whicher, in Scribner's.*

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A DEED AND A WORD

A little stream had lost its way
  Amid the grass and fern;
A passing stranger scooped a well,
  Where weary men might turn;
He walled it in, and hung with care
  A ladle at the brink;
He thought not of the deed he did,
  But judged that all might drink.
He passed again, and lo! the well,
  By Summer never dried,
Had cooled ten thousand parching tongues
  And saved a life beside.

A nameless man, amid a crowd
  That thronged the daily mart,
Let fall a word of hope and love,
  Unstudied, from the heart;
A whisper on the tumult thrown,
  A transitory breath—
It raised a brother from the dust,
  It saved a soul from death.
O germ! O fount! O word of love!
  O thought at random cast!
Ye were but little at the first,
  But mighty at the last.

—*Charles Mackay.*

THE COURSE OF TRAINING

A LOOK FORWARD THROUGH THE PERIOD

Dear Mother:

Children are usually in the public schools during this Primary School Period, but the interest and responsibility of their mothers should be no less. The mother who has watched and helped the development of her child up to this time will not wish to relinquish him to the school-teacher unless she is sure that the results of her work are being conserved and that the teacher is building upon the foundations that have already been laid. Wherever the school, because of numbers or poor organization, has fallen victim to "lockstep" methods, mothers will wish to continue to help their own children by home-school activities that are still based on the child's interests and impulses. It goes without saying that all good mothers will visit the school where their children are being taught, study the educational methods that are being used, and try loyally not only to support the teacher but to supplement her teaching in the home. This Course of Training is designed to guide such supplemental work.

Mrs. Newell continues to tell us how to live the larger life with our children. Miss Harris helps us to begin, through methods of play, the mastery of the tools of learning.

Miss Harris is said to be the only school-teacher in the great city of New York who "is allowed to do as she likes," the only one, that is, who carries on her schoolroom work entirely by play-methods. The Editors have visited her at her work, and they know that all these delightful plans are really possible and are wondrously effective.

How to Supplement the School

If we are going to try to help out the school we must first understand what the school is aiming to do. For this purpose, and before visiting our child's school, it is suggested that the following articles in this course be read:

"What the New Primary School is Like" (Mrs. Newell's second chapter).
"The Transformed Primary School," by Ella Victoria Dobbs.
"The First Three Grades of School," by Columbus N. Millard.
"The Three Kinds of Modern Schools," by Ernest Carroll Moore.

The study of these short articles will help us classify the particular school that we are studying, as being either conservative or modern in method. If it is conservative, then we may plan to use most of the Course for this period pretty continuously and steadily during the play hours and Saturdays of our child. If it is modern, we shall take the Course rather as a book of reference, going to it for particular help as the child comes home with his projects or as the teacher suggests to you home-work that you can guide.

How to Teach the Child at Home

If, for any reason, you decide to keep your child at home during one or both of these years, then you will take up the work of teaching much as you did during the previous period.

First, you will read through carefully "A Child's Development and Training the Seventh and Eighth Years," place your child in the grade where he belongs, and decide which of the suggestions given by these authors you will be wise to use.

Then you will read Mrs. Newell's fifth chapter and Miss Walker's "A Round-the-Year Program," and make up a rough schedule of your own, based upon these plans and upon your own wisdom.

Finally, you will divide this into bits, and work out day-by-day plans. The child knows that other children of his age are in school, and so he wants to have a "school" of his own. It will be wise now to have definite hours for school-work, and while you will still utilize the play, the trips and visits, and all the experiences of the child for educational ends, you can, during your school periods, gather up the threads of interest and recollection. The articles on "Home Opportunities in Science, in English, and with Numbers," and those on "Cultivating Observation," "Walks and Talks in Hometown," "A Study of a Rabbit," and "Plays for Sharpening the Wits," will show how to converge the child's experiences toward the school hour, while Mr. Follett's and Mrs. Streeter's articles will help in the details of your home-school. Notice how little actual time was spent by these wise parents in the formal school, but how much was accomplished by regularity and concentration.

If you teach your child wholly at home, then you will use the successive chapters of the Course and the companion articles together, as before.

When your child finally does enter school, please read again Miss Woodward's fine article, "At the Schoolhouse Door," which was placed in the Course for the preceding period, and the articles, "The First Day of School," and "Bridging Over from the Kindergarten to School Days," in the Supplemental Articles for this period.

A Child's Development and Training the Seventh and Eighth Years	*Companion Articles*
I. The Seventh Year, by Mrs. Newell.	
II. What the New Primary School Is Like, by Mrs. Newell.	"The Transformed Primary School." "Materials Used in the New Primary School."
III. Companionship Tasks, by Mrs. Newell.	"Home Opportunities in Science." "Primary Handwork."
IV. Types of Primitive Life, by Mrs. Newell.	"Stories of Primitive Life."
V. Nature Study and Related Work and Play, by Mrs. Newell.	"Cultivating Observation." "Walks and Talks in Hometown." "A Study of a Rabbit." "Plays for Sharpening the Wits."
VI. Primary Work and Play in English, by Miss Harris.	"Home Opportunities in English."
VII. Primary Work and Play in Reading, by Miss Harris.	"Methods in Beginning Reading." "Reading Journeys for Primary Children."
VIII. Beginning to Write, by Alice M. Krackowizer.	"How Barbara Began Writing."
IX. Primary Work and Play with Numbers, by Miss Harris.	"Home Opportunities with Numbers." "How I Taught John."
X. Mothers and Practicing, by L. Lillian Vandevere.	"Early Music-Teaching in School."
	"Plays and Games for the Seventh and Eighth Years."

"Tom and Sarah the Seventh Year and Beyond."

Supplemental Reading

The other Supplemental Articles, like those by Miss Pratt, Miss Goodlander, Miss Deming, are intended to broaden your knowledge of the best modern schools. The rest of them take up the particular problems of teaching reading, history, and French, and show how you can use the home opportunities in memory-training, and education in thift, collecting, and in developing the clan-spirit in the home.

Read over and over again during these years the articles on religious education given in the preceding Course and all those in the section on Moral and Religious Education, at the end of the Manual.

Attention is called, especially when occasions of discipline or punishment occur, dependent upon understanding our children, to the valuable series entitled "Types of Children," and to the delightful "Remembered Childhoods."

And whenever you are at all discouraged, turn to the section "Good Cheer for the Mother-Teacher."

What to Expect During This Period

The comparisons of attainment which have been given in each "Look Forward" have proved so helpful in bridging over from one period to another that we give one more of them. They are, of course, really a condensation of the fuller Charts of Child Study in this Course, made terse and graphic for purposes of comparison.

Attainments of the Fourth to Sixth Year	Attainments of the Sixth to Eighth Year
Firmer muscular control; possible tendency to fatigue before sixth year.	Still better muscular coördination and control; rapid growth and easy fatigue common by seventh year.
Definite constructive ideas, but no ability to handle fine tools; interest in the action more than in the result.	Real interest now in the results of construction, but no fine skill yet in attainment.
Trial not only to find out how things act, but to reconstruct and change them.	Still more eager experimentation in all sorts of ways.
Imitation now of other children fully as much as of adults.	Imitation of playmates even more pronounced, and eager rivalry.
Sense-susceptibility complete, and giving place to motor-interests.	Incessant motor-activity, with more perseverance and patience.
Large vocabulary, and understanding of many words he himself does not use.	Increased vocabulary.
Memory now voluntary and continuous.	Wonderful power of memorizing word-for-word, and memory for concrete things and experiences.
Actions based constantly on reasoning from cause to effect.	Still more reasoning from cause to effect, and consequently more definite plans and projects for action.
Contrariness may extend even to rebelliousness.	Extent of contrariness dependent upon wisdom of home discipline; capacity of self-control greater.
Curiosity still expressed by questions, and also by all sorts of experiments.	Questions more rational, and experiments more sane.
Play still self-directed, but not now so solitary; enjoyment of playmates.	Free play begins to give place to games, and solitary play much less frequent.
Imagination even more lively, both passive, in enjoying fairy-stories, and active, in dramatic play.	Passive imagination indulges in day-dreaming; but cares less now for fairy-stories than for those with less primitive plots, such as myths, legends, and hero-tales; active imagination engages in more realistic play, as in games, mentioned above.

ATTAINMENTS OF THE FOURTH TO SIXTH YEAR	ATTAINMENTS OF THE SIXTH TO EIGHTH YEAR
Affection less demonstrative, but for more persons.	This is still true, and there is somewhat increased ability to see another's viewpoint.
Influenced now by persons outside his home; beginnings of hero-worship.	Beginning of tendency to be independent of home people; quick and eager devotion to his chosen heroes.
Spontaneous and lively religious feelings.	Trustful religious feelings, and, if encouraged, some sense of personal dependence upon the Divine.

If the last period was *the Individual Stage,* this one may be termed *the Stage of Imitation and Rivalry.* Partly because of entering the social circle of the school, partly because he is now more capable of sharing with his playmates, the child is continuously concerned with trying to get along with, and get something out of, his companions. This means that he is entering a larger world, and, to a degree, getting away from the smaller world of the home. It is somewhat painful to a mother thus to feel the loosening of ties that have been so precious to her, and she does well to tighten them as much as possible by remaining the companion and playmate of her children. But it is this larger world for which they were intended and for which she has been training them; and the wise mother desires not only that her child shall remain unspotted by that world, but that he shall enter into it a purifying and generous citizen.

WILLIAM BYRON FORBUSH.

Now this is Fairyland, the dear sweet land of Once Upon a Time, where there is constant light, and summer days, and everlasting flowers, and pleasant fields and streams, and long dreams without rough waking, and ease of life, and all things strange and beautiful; where nobody wonders at anything that may happen; where good fairies are ever on the watch to help those whom they love; where youth abides, and there is no pain or death, and all trouble fades away, and whatever seems hard is made easy, and all things that look wrong come right in the end, and truth and goodness have their perpetual triumph, and the world is ever young.

—John Thackeray Bunce.

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A CHILD'S DEVELOPMENT AND TRAINING THE SEVENTH AND EIGHTH YEARS

BY

MRS. BERTHA PAYNE NEWELL, EDNA E. HARRIS, AND OTHERS

I. THE SEVENTH YEAR

BY MRS. BERTHA PAYNE NEWELL

THIS is usually looked upon as a transition year in the life of a child, from the age in which play interests dominate his activity to one in which there is a good deal of pleasure in getting work done that is recognized as something *real*. To be "real" usually means one of two things: either it must "work," must fulfill the purpose for which it was designed, or it must be recognized by grown people as coming up to their standard of usableness, as a wooden table differs from one of paper. A paper table will do for a symbol, it will stand for the idea, and so fit into a play, but a wooden table belongs to the world of real uses, for it will sustain weight. Real dishes, books, what not, can be placed on it.

While this difference undoubtedly appears, yet children in the seventh year are still tremendously interested in reproducing the life around them in miniature representations and in dramatic play. And this must be taken into account in planning for educational occupations.

An increasing power of keeping at any employment, and of conquering the difficulties involved in reaching its conclusions, is one of the most marked characteristics of this year and also of the next.

Another mark is the distinction they themselves feel between the real and the make-believe, as shown by such remarks as "I don't mean 'really,' this is just 'pretend.'"

For some or all these reasons, the sixth birthday has been taken as the accepted time for a child to enter on the orthodox work of the school, which until to-day has been chiefly learning to read and write, and to do some simple number-work.

For many reasons, less stress is now laid on this early start in the arts of reading and writing, and more upon a continuance of the practical doing for which the kindergarten stands. Let us take a peep into one of these modern primary schools.

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II. WHAT THE NEW PRIMARY SCHOOL IS LIKE

BY MRS. BERTHA PAYNE NEWELL

I WENT with a friend recently to help her find the best school for her little girl. We went first to the one nearest her home. On entering the first-grade room, the thing that struck us both with a shock was the bad air. There were too many children in the room for its size and evidently there was poor ventilation. The children's faces were flushed and the teacher seemed tired.

We stepped across the hall into another first-grade room. Here there were only thirty children and the air was not stuffy as in the other. A class of children were reading, another at the board writing the sentence, "See Spot run for the ball." The teacher had evidently asked each one to write it five times. A third group were in their seats, laying shoe-pegs in groups of five, "learning the number five," the teacher explained. Pity they needed this instruction, each with his well-known equipment of fingers and toes!

We looked about for the signs of any drawing, coloring, modeling, or any occupation such as Elsie loved and had been doing for two years at home. But the walls were bare, and the cupboard was like Old Mother Hubbard's. The blackboard had a pretty border, but that was evidently stenciled by the teacher. No sign did we see of the personal shaping and making that had contributed so much of interest and control to our two families of little ones.

We both had the same thoughts, as we looked at the fixed desks and rigid seats in close ranks, and with visions of active bodies held there in

unnatural immobility for the best part of five hours daily, we decided to look farther.

A Homelike Primary School

A visit to another school in a distant part of the city gave instantly a different impression. One window was bright with blossoming plants, a second was filled with sprouting seeds in boxes, and near a third stood an aquarium, green with water-weeds, and lively with tiny fish and tadpoles.

At the back of the room was a long sand-table. A group of six children were busily employed in building on it a barnyard fence, erecting a cardboard house and barn and chicken-coops of slats. A row of cuttings in black paper mounted on white bordered the blackboard. We had no difficulty in recognizing among them a bear, some monkeys, and an ostrich or two. It proved to be the record of what they had seen at a recent visit to the Zoo.

A group at the seats were drawing a picture of a vase of pussywillows that stood on the teacher's desk, and a third class were seated in comfortable little chairs about the teacher, reading from typewritten slips of paper.

When we looked closely at one of these, we saw it was an account of a visit they had made to a farm, typed in short sentences. The teacher explained that these lessons were dictated to her by the children after their return. She had written the sentences on the board as they were told to her, and then, after they had read them through, she had copied them on the typewriter. This gave them an opportunity to review the main points noticed in the trip, to think them over, to read them from script, and then to get the "translation," so to speak, immediately in print.*

She said this gave them reading-matter that was vividly interesting, and very much worth while. She suggested that we compare the statements they had given her, packed with meaning for them, with that of some of the primers and first readers, dealing with matters beneath the intelligence of six-year-old children. Then she showed us her shelf of first-year readers, and told us she selected from them reading matter that was close to the children in interest, and often related to the other work in hand at the time.

"To-morrow I have planned to give them a story of the visit paid to a farm by other children. We find this is much better than to go through a reader, for the children give better attention to that which is fresh and related to other things in which they are interested."

When the children were called to take their seats, I noticed a small oil-stove on a low table, and beside it a saucepan, a small tea-kettle, a bottle of milk, and cans of cocoa and sugar. The stove was lighted and the water beginning to boil. The teacher swiftly wrote a direction on the board, which I realized was the first one in a recipe for making cocoa. She turned to me and said, "We learned to make cocoa yesterday, and now I am going to let all the children copy the recipe we worked out then. This is a day when I let one class make something for the lunch hour."

It did not take my friend long to decide on the preferred school. We discovered that what made the whole atmosphere so different from those of our childhood was the impression it gave of a busy home, with a variety of interests and an actual sharing of work by the children and teacher. There was a free social relation growing out of this, utterly foreign to the room of silent, passive sitters, waiting for their turn to "recite."

The teacher excused herself when the recess bell rang, saying she usually went out with them on a cold morning so as to make sure that all were playing actively enough to keep warm, and get the rest of mind and body that only free, active play could give.

Soon she returned to be bombarded with my friend's rapid fire of questions.

Taking the Home Into the School

The plan seemed to be to make a place for little children to represent the life about them, not merely playing, but doing it in such a way that they would get a deeper appreciation of its meaning. And since of all things that enchain a child's interest at this age productive industries hold a high place, productive industries must form a part of the course of study.

In other words, the cooking, sewing, marketing, gardening, housekeeping, and building of the home are taken into the school and are practiced, experimented with, played about, and used largely as a basis for the work, ordinarily the exclusive work of the school — namely, reading, writing, and number-work.

"How can this be done?" we asked, and for answer were shown the recipes for cocoa-making, to be read over again and then written in a notebook. She opened a drawer and took out a handful of little packets containing seeds, tied and labeled, with the name and a picture of the flower of the variety contained within. "These were gathered from our gardens and from homes last Fall, and soon we shall take them out to plant again.

* See also "Beginning to Write," on page 483.

These names represent lists of words written on the board, read, and used by the children in this way, as well as in lists which each one kept. They were used again in a story about the gardens.

"For housekeeping, there is the room to be kept dusted, paper picked up and plants watered, dead leaves removed, the bird-cages to be cleaned and seed and water supplied, books to be replaced in the cupboard, and any sand that may be spilled over the edge of the sand-table brushed up. When we serve something at the lunch-hour, as we do on Fridays, there is the setting of a table and the serving and dish-washing, as well as the cooking.

"We made dusters as a sewing lesson, after experimenting with different kinds of cloth to see which would best gather dust. We did this in a plain basting, followed by a running stitch, but we are planning to make some for the mothers' Christmas presents with a feather-stitched border. There is some sewing to be done on the cloth for Indian clothes and wigwam; that was a part of our study of the Indians; and each one basted a school-bag of denim that was taken home afterward to be sewed on the home machine."

"You see," she explained, "we try to do the things here that a child sees done at home, to produce food—as lettuce and radishes in our garden—with this difference: Here the children have other children of the same age to share the work, and a teacher to help them find the meaning of the work. For instance, we find the boiling-point of water with a dairy thermometer when we are cooking cereals, and the relation of that degree of heat to the swelling and bursting of the starch grains. We pop corn and notice the same thing; we bake potatoes, out of doors, perhaps, and notice the puffed skins and mealy grain, due to the same swollen starch. When they skim a pan of milk for cocoa, we may ask why the cream is on top, and come back to the question when we skim a pan to make a pat of butter, and again when we skim the hardened grease off the cold soup.

A Better Introduction to Reading and Writing

"Then we use the keen interest in all these things that they have done and watched and pondered over, in helping them to read and write. The words used in writing or on the printed page are not letters, not black marks, but stand for vivid realities. They think with them even as they learn them. They are not bare words but living ideas. The children are eager to use them, and the new words are kept in the memory with less repetition."

"But do you do as much work in reading and writing as we did in the school in our day?" I asked.

"No, certainly not. In the first half-year especially we do not think it is as important as to have a child use his hands and his eyes in doing and seeing. For children learn best from contact with actual things and they are naturally intensely active, so the contact with plants and animals is a means of continual learning, while making things, painting and modeling and games, is satisfying the demand for activity, and at the same time setting the mind to control the body.

"Another preparation for good reading is found in hearing stories told and in telling and acting stories. In this, speech becomes free and fluent, and that is one of the fundamental things in good reading."

"That all sounds well," said my friend, "but when do the children really learn to read? How do they compare in the third year, for example, with the third-grade children of the usual school in reading?"

"We put more time on reading the latter half of the first year, using printed slips, stories from various primers, and first-grade readers; still more time in the second grade, and by the end of that year it would be hard to find a second-grade class that read more easily or with a better understanding of what they read than those that have gone through this course.

"You see, they can not profitably spend more than two hours a day on reading, phonics, and writing; if they are given more of the same sort of work it is not grasped, while the rest of the five hours they spend at school is more helpfully spent in observing, thinking, and telling what they have seen in nature study; and in expressing themselves in other ways, with painting, drawing, cutting, modeling, and *making* the ideas that they are gaining from their life together."

"I'll accept your experience in that," said my friend, "but what of arithmetic, or number-work, as you call it now? It was always such a stumbling-block to me in school that I want Elsie to get a good start and master the fundamentals in the lower grades."

"Exactly," I put in. "I had the same trouble. We had a lot of examples each day, half of which I did not see into, and on top of that an awful kind of torture, called 'mental arithmetic.' It was the terror of my schooldays. We were all lined up against the blackboard and problems fired at us, each in turn. It was hard enough to grasp them when our mothers explained them to us

* Miss Harris, in "Primary Work and Play in Reading," on page 476, explains this idea more fully.

patiently at home; but with the teacher looming up in front, firing them at us like a hail of bullets, I was struck with a paralyzing fear."

Real Relations with Numbers

The teacher laughed. "Poor children! They did have a lot to go through with, didn't they? We are sometimes accused of making work too pleasant and taking all the effort out of it. But if you could see our children working over the measurements of some of the boxes they have been making you would not call it all play. Most of the trying times you describe come from having children deal with numbers that are mere names to them, that do not stand to them for exact quantities; whereas they should mean, first of all, exact measures of quantities of some kind. Number-work is measure, and we teach it as such when there is something to be measured."

"But do you find enough of such occasions?"

"Oh, there is no trouble about that. They need to measure so many things in inches, in making note-books, recipe-books, boxes, baskets, doll furniture and rug-weaving frames, that they become familiar with the number twelve and its parts. After they have worked with the ruler enough to know that it is twelve inches long, I have a little drill, finding the halfway point, the quarter, etc. They soon learn that in twelve there are two sixes, four threes, three fours, and six twos. Then we play at buying and selling, in connection with our study of the farm and its products, and so become familiar with the number ten, its parts and multiples, up to one hundred.

"We learn to measure pints, quarts, and pecks in the same way, and in the dairying we measure in pints, quarts, and gallons, while in our cooking lessons we multiply and divide, add and subtract, in measuring by spoonfuls and cupfuls.

"With this real acquaintance as a basis, number comes to them as something understandable, and not a mystic kind of hocus-pocus, a form to be memorized, that has no connection with anything to be done."

"Well," said my friend, as we left, "this seems a little bit of heaven dropped down to earth, but it is a closed paradise to Elsie, for the long trip over here would never do for a child as young as she. However, it comforts me somewhat to know that it is, in effect, a place planned to take up the things that make a home and contribute to our homes in an educative way. Now I have two of the factors in such a school, a home and a child. I rather think Elsie is as important in my house as anything in it, and I have almost decided to try to work on Miss Stoddard's theories at home."

"But it takes more than one child to make it work," said I.

"I know that," she replied, "and I am not so foolish as to suppose that I can reproduce all the fine points we saw, and I wouldn't try, if I saw any way of getting Elsie there; but I suppose children can be borrowed, as well as flat-irons or baking powder, if not so easily. I am going to try to borrow two children I know in our neighborhood for two hours every morning. One is a little older and the other a little younger than Elsie. Since she is not supplied with an outfit of brothers and sisters, this will be all the better, as they can help and learn from each other."

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III. COMPANIONSHIP TASKS

The Home and Its Work in M.C.D. pp. 57-59

BY MRS. BERTHA PAYNE NEWELL

MANY mothers are so situated that it is not possible to send their six-year-old children to school; others do not think it best to put them quite so early into the routine of school. For those who wish to teach them at home the following suggestions may be helpful:

Let us suppose, first, that you are a busy woman, skilled in cookery and taking an active oversight of all your housework, if not doing it yourself. It is hard to conceive of a better chance for a child to learn and to do than as the companion of your busy hours.

The greater the variety of your household tasks, the wider the opportunity for your children to learn from you by sharing them, for feeling the responsibility of their part in making the wheels turn smoothly. They get a steadiness of hand and eye that comes only through effort directed to definite, practical work.

Of course children weary of doing the same thing again and again, yet if it is something that must be done, the sooner it is made to "go of itself" the better for the child. Aside from that consideration, it is good for them to change work and to progress from one form to another, until they have made the rounds of what they can do.

The study of the science, or meaning, underneath each particular kind of work can come incidentally, as they ask you questions, or as you

ask them questions. "Why do you suppose we have to beat the eggs for cake?" "See what the soda does to the sour milk." "Now try it in this cup of molasses, put it in the bowl quick, it's running over." "My, how that fizzed! What makes it do that?" These are samples of the questions that we mothers have to answer wide-awake children. If you can't answer them, any good cooking-school cook-book, or bulletin from your state department of domestic science will equip you with most of the fundamental facts you should know.

If you have time, the cooking-lesson may be in an hour set apart for it; and with it there can be a number-lesson in measurement, and a reading-and-writing lesson based on reading and writing the recipe.

Preparation of Food

Cookery is the art of applying heat to food materials. We shall add to this other necessary activities, as:

Gathering food from the garden.

Buying from farmer's wagon or market.

Washing, as for radishes, lettuce, potatoes, etc.

Peeling and scraping, as for apples, beets, celery, etc.

Shelling peas and beans.

Soaking dried fruits and vegetables.

Drying fruits and vegetables.

Facts for the Mother to Keep in Mind*

Cooking breaks up tough fibers and cell walls, rendering vegetable and animal tissue fit for mastication and digestion. The cellulose in root-vegetables needs thorough cooking, as a rule, in hot water from the start.

Starchy foods, such as potato and rice, must be heated hot enough and long enough to swell and burst the grains. Water must be boiling; how can the children know when it is at boiling-point? (Whole body of water set in motion by welling bubbles. Dairy thermometer tests at 212°.)

Good examples for children to try are corn-starch pudding and any cereal.

Proteins.—Meat and eggs are the chief examples. Why does egg-white grow opaque and harden in hot water? Cut beef in small pieces for beef-tea, press out juice, put into cold water, and gradually increase heat, but not to boiling point. Let children note changes in red juice. Tell them the particles are like white of egg. Notice toughness of meat. Take out and cook slowly in fresh water till tender. The best part of meat is the red juice that curdled.

Fats.—These are not good for purposes of experimenting in cooking for children, but they can get acquainted with some of their properties in cream and butter.

Let two quarts of milk stand until sour, let children skim cream, taste it and the milk, put cream in a fruit jar, seal and shake until butter comes. A small glass churn or cream-whip is better than the jar. Show them how to gather the butter, press out buttermilk, salt, and serve.

Facts to Be Noted in Drying Fruits and Vegetables

Sometimes, when drying apples, weigh the fresh fruit before paring and coring. Weigh again after. How much do you throw away of the original weight per pound? After drying, weigh again. How much is lost? What went out of the apple this time? Where did it go? Kettles boil dry. Hold a cold plate over the boiling kettle. Note the water-drops. (Also the laundry window on wash-day. Think of clothes on the line. Steaming sidewalks.)

When cooking the apples, weeks later, recall the phenomena of evaporation and loss of weight. What weight of water shall we need to put back to half a pound of apples? Refer to written record made of experiment. (For children at home, these records can sometimes be made in the form of letters written to some relative of matters that relate to their occupations.)

Solutions.—Both sugar and salt are good to focus attention to the change from solid to fluid. Both disappear, are lost in the water, "melt," we say. Will they ever harden again? Leave a saucer of saturated solution in a sunny window and note the result. Make rock-candy.

Jelly-making.—Apple and grape jelly are both easy and interesting to make. Let them pop the grapes out of their skins, noticing the translucence of the pulp, its beautiful veining, "like a picture of the mother-vine," one child said. Notice the coloring matter next the skin. Taste it. Let them watch the boiling and stirring; when it has been strained they can help measure the juice and the sugar, using the proportion you have found best. Equal parts give good results.

Cream Soups.—They are simple to make and highly recommended for children's diet. Corn, potato, tomato, and celery and pea and bean purées, are all possible. Putting the corn through a coarse food-grinder makes the skins easier to sift out. Let the children measure, mix, and tend under your direction, and sum up the process in as simple a recipe as you can formulate. Let

* Compare this section with "Mother's Cooking School," on page 117 of volume IV of the Boys and Girls Bookshelf.

them follow it, watching as you write it. Then let them write it in large script, to be saved in a large binder as a "cook-book."

While all this cooking is largely play to them, it contributes a sense of participating in something real, as well as a certain measure of "common sense" in practical affairs.

When occasion offers, let them contribute a dish of their own making, perhaps at a family birthday or Sunday-night supper, and let them occasionally have "parties," which consist of miniature tables set, served, and partaken of, without intervention of the grown-ups.

Housekeeping

Sweeping.—Broom, floor-mop (dry), carpet-sweeper. Use of each. Why is it desirable not to raise a dust? Watch motes in a sunbeam after sweeping with broom. Contrast with sweeper and vacuum-cleaner.

Dusting.—Experiment with cloths of different fiber—wool, silk, and cotton. Which takes up dust best? Why is the oil-duster or slightly damp cloth so satisfactory?

Bed-making.—Two are better than one at the initial practice of this. It is hard for short arms. Opening windows and throwing back the bed-clothes before going to breakfast should be made a habit.

Tidying a Room.—This is one of the hardest tasks for a child with a slight sense of order. Have a place for each thing. Books should be returned to their places in shelves, papers and magazines sorted into piles, and scraps thrown in waste-basket. Few houses are built with any reference to the height of children. Certain shelves and hooks in halls and closets should be within reach of six-year-olds.

Serving the Table.—Let them learn and practice the proper way of taking up the plates, removing the meat and vegetables, brushing crumbs, and serving each individual.

Setting the Table.—This should be taught in the previous year.

Dish-washing.—One of the most despised and essential tasks. Study to find elements of interest; feel the smoothness and shine of clean dishes, note the beauty of soap-bubbles, and observe an orderly arrangement for washing, drying, and carrying away.

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IV. TYPES OF PRIMITIVE LIFE

BY MRS. BERTHA PAYNE NEWELL

Certain fundamental needs of mankind were the levers that served to lift the race above savagery. To supply food more regularly than by the accidents of the chase led from the hunting to the shepherd life. The domestication of the goat and sheep furnished a supply of milk, butter, and cheese throughout the year, and gave to the people a control of certain arts unknown before.

When the wandering shepherd settled down to till the soil, he advanced still further in control over the forces and creatures of Nature. He conquered in a struggle with soil, heat, rain, and wind. He gained knowledge, practical shrewdness and wisdom in the lesson taught him in the struggle.

The advance from the cave to the tree-life, from both to the tent of skins, and from that to houses of wood, clay, and stone meant a constant process of discovery and invention forced upon mankind by the need of security. The advance from clothing of skins to that of spun and woven fiber meant the discovery and invention of tools and processes. Fire, that gift of the gods, became a servant of man in preparation of foods, building, and making the tools of agriculture and building.

As these problems of securing food, clothing, and shelter were the fundamental interests of primitive man, so they are of civilized man today. Solving these problems in different ways under different conditions is still the absorbing interest of mankind and is still furnishing the stone on which man whets his wits.

And so, both by inheritance and imitation, children prefer these interests in their play and work. We have seen this in the block-houses, the furnishings, and the doll-play of the kindergarten. Through these plays of home-making they feel themselves identified with the significant things in the larger world.

If your six-year-old has had the fun and the profit of making and furnishing doll-houses, it might be as well to drop imitations of the modern home for a time and turn to the homes and lives of people who have solved the questions of food, clothing, and shelter in different and simpler ways. The finer play-house, with details superior to the orange crate of the sixth year, can be worked out farther on.

Examples full of color and movement are found in the American Indian, the African, the Eskimo, while the Samoan, Javanese, or Filipino would

probably offer splendid possibilities. Or one might go still farther—to the remote life of the cave- and tree-man, which has been reconstructed for us by the researches and imaginative writings of archæologists and story-writers.

Through stories and pictures children can be put imaginatively in touch with the conditions of this savage life, with this advantage: the processes by which the savage solved his problems of food, clothing, and shelter were so simple that children can comprehend them, while our modern ones are in the main very complex. A primary-school child can almost re-discover and invent the tools of the savage. Take spinning, for example. Children in the elementary schools have discovered the top as a spinning device, though they could scarcely follow the mechanism of a spinning machine.

An illustration from experience may serve to illustrate the hold these inventive plays have upon children and the determination with which they will push obstacles out of their way to attain their ends.

How an Experiment Worked Out

One year I intended making a village with the first-grade children. They made each a plan for his house, and while waiting for the pieces for floors, roofs, and sides to be cut at the mill, I proposed, merely as a little work to throw the features of our modern cottages into relief, that we go into the school-garden and see if we could make a house of what we found there, without any tools or "store supplies," just as savages must do in the jungle.

They gazed around blankly on the withered stalks, the bean-poles with their burden of clinging vines, the scattered squashes. Then their eyes fell on some huge canna leaves and a happy thought came. "Those things would do for a roof, if we put a lot together." "Yes, and those poles will make the walls."

They tugged the poles to a central place and worked away at a circular wall, thatched loosely with leaves, that would not stay in place. The shelter was far from weather-proof. They were dissatisfied with it, and one spoke up: "I know just the thing to make a house of, just lots of bricks where they are tearing down the old Gym."

I protested that wild people in the woods wouldn't have bricks, but they waved me aside. "Play they are stones, then; I guess they had plenty of stones." I weakly capitulated, under the battery of their pleading for "a real house out of doors that we can all get into."

The next day the dignity of the campus was invaded by a strange procession—sixteen small children, accompanied by a woman who looked old enough to know better, each struggling under the burden of an armful of broken bricks.

The second day the same crew straggled across the green, pushing and hauling a motley array of perambulators and express wagons, loaded to the breaking point with brick.

The story is too long to tell; the point is that the natural obstacles, or those thrown in the way by the teacher, were met with a self-confidence that did not stop short of ridicule of her stupid notion that mortar was a necessity, or when convinced by falling walls that they were not equal to making it, "Why not use clay? Clay would harden and stick the bricks together."

"Very well, find the clay."

Now the lake-shore soil was sandy. The modeling teacher was unwilling to give enough of her precious clay for this crude use. Digging deep turned up only more sand. The fallen walls looked discouraged, not so the children. James burst into the room one morning with the announcement that the men over by the park had dug a ditch six feet deep for the sewer, and "sure as anything, there's clay!"

We followed that damp, deep trench for blocks, but all our poking revealed only sandy earth. The building waited. Report came of a ditch *twenty* feet deep nearer the lake. We walked the mile, to be rewarded at last. All were pressed into service as carriers. Young-lady sisters, big brothers, appeared weighted down with baskets of the precious material.

It failed to stick, of course. But now a building was being begun on the campus, and from this we borrowed lime and so entered on the true way of making mortar. We modified our ambitious plans to building an out-door oven, where we baked potatoes one cold November day.

I had proposed the experimental building as an afternoon lesson. They led me a chase in their desire to fulfill their common purpose—that grew out of the deep instinct for shelter-making. They battered down more obstacles than I have mentioned. They became a coöperating social unit, whereas they were an aggregation before. They had begun to build wildly, each fellow for himself. They discovered they must have a plan and selected a master-builder, who marked off a rectangle and assigned a group to each side. The walls wobbled on the uneven ground. "A trench is what we need!" A trench was dug, and then, when the walls still toppled, began the search for mortar.

It is a good illustration of a democracy in the school, as well as of the development of initiative,

invention, discovery, and practical judgment—lessons not learned from books. What a joy teaching would be if we could get so forceful a motive back of all the children's work!

What is true of the class at school is true of the child at home. The thing he wants tremendously to achieve will carry him over hard problems, set his will to work, bring discoveries. Perhaps it is a question of a tent-show in the backyard, or candy-making on a rainy day, going fishing, making a sled. To give them opportunity to carry out their dreams is one of the biggest things in education.

The Interest of Early Types

Types of primitive homes show how people have adapted the material at hand to meet the needs of shelter. Indian life is nearest to us and most familiar. Good illustrations are found in volumes II and V of the BOOKSHELF.

Let children imagine themselves far from stores and farms, in the woods, on the prairie, by streams, with only their hands to work with. What could they get to eat? Roots and berries? How get meat? Shoot it? No rifles or cartridges. Tell about setting traps, snares, and pitfalls, and the use of bow and arrow.

Let them make bows and arrows, finding the kind of wood best fitted for each. Bow wood must be *tough* and *resilient*, arrows from *straight* twigs. Try twigs of willow, maple, oak, pine, ash. Review the study of trees of last year. Go to a carpenter shop or mill and get seasoned wood in strips for a real bow. Ash is good.

Get flint arrowheads, if possible. How were they made? Explain the theory of breaking a thin piece, then striking the thin edges with another piece of flint, until chipped into the desired shape.

Real wigwams can be made out of doors with branches and sacking. One, made of stout willow poles stuck in soft ground and slender twigs woven in and out around them, became a center for a whole summer of plays of adventure. A large bowlder near the opening figured as a rock of defense. Picnic meals eaten in the tiny grove about it savored of wild life.

Show pictures of dug-outs and canoes. How could a log have been hollowed out without a steel tool? How was the tree cut down? Describe the slow process of wearing a ring about a tree trunk, deepening it at one side, until the tree fell. Tell of scraping a hollow in one side of the log with a flint tool, filling it with dry chips, setting it on fire and scraping away the charred wood until the inside was deep enough for a boat.

If birch trees do not grow in your locality, get someone to send you some strips of birch-bark. Indian canoes (miniature) can be bought at the summer resorts in Maine, Michigan, and Wisconsin. Mimic canoes can be made of tough cream-colored paper. Decorate with crayon or water-colors.

When they are somewhat familiar with these features, let them make a scene on the sand-table showing woods, lake (glass imbedded), wigwam, and dolls dressed as Indians. Show camp-fire. Model dogs of clay.

They will enjoy some parts of Hiawatha, when they know something of Indian life. Read also "The American Indian Stories" in volume II of the BOOKSHELF.

The life of the Zuñi Indians, the pueblo-dwellers of Arizona, is distinct from this tent-life and well worth study, for they live in houses perched on great tables of rock.

The pottery and basketry of these tribes will be an incentive to the children to work out more perfectly their own modeling of pots and jars and baskets. The decorations are beautifully done. The theory of most of these patterns is that originally they told a story, and then became just beautifying designs. The wave-like and zigzag lines were suggestive of running water, the swastika (four arms ending in a line at right angles to each) was the symbol of the four winds. The sun-symbol is very like that made by most little children.

The Eskimos.—The Winter brings conditions prevailing in Arctic regions close to the imagination. Here are some of the pictures we must make vivid in order to understand, in any measure, the daily life of the Eskimos.

In the long Arctic night the sun is not seen for months. Their world is lighted only by the stars and the wonderful Aurora-borealis. The intense cold of this Winter; the imperative need of warm clothing; the scarcity of any kind of plant life; the mantle of deep snow and ice that covers the ground, all these should be presented; and the children will ask questions such as these:

Of what do they build houses?
What do they eat?
What do they burn to cook with?
How do they warm their houses?
What do they wear?

The more you know of the subject, the more vivid will be the word-pictures you will bring to the children. Get anything you can on Arctic Life, beginning with the references in the BOOKSHELF, as found in the index volume under "Arctic," "Eskimo," "Iceberg," "Aurora-borealis," etc. Read "Children of the Cold," by Schwatka;

"Farthest Nisth," by Nansen; or Mrs. Peary's book, "The Snow-Baby."

For the children, in addition to the material in the BOOKSHELF, I would suggest the story of Agoonack in "Seven Little Sisters," by Jane Andrews, and either "Eskimo Stories," by Mary E. Smith, or "Little People of the Cold," by Mary Fuller. The latter is a good reading-book for later first-grade work.

Suggestions for Hand-work.—Model blocks of clay and lay in circular courses, one above another, rounding toward the top, as seen in pictures; fasten together with "slip" made of very wet clay. Model the shallow, shell-like lamp, put in oil, make a wick of dry moss, and light. Pull down the shades, or light at night and see how much light the lamp gives.

Model dogs and sledge and any of the animals for which you have good models in toy form or pictures. Toys are the best, for they can feel the shape as well as see it, and see it from different viewpoints.

Dress dolls in rabbit or squirrel skins, and assemble all on the sand-table (or any table) to make a scene of Arctic life. Backgrounds done in blue and white chalk on gray paper, to represent snow hills, and put behind the table, add to the interest of the scene.

When snow is deep, the igloo can be built outdoors, and the children can play the games described in volume IV of the BOOKSHELF, beginning on page 65.

Shepherd Life.—The story of the family of Abraham furnishes the outlines of nomadic shepherd life. Dwelling in tents, traveling from one fertile valley or oasis to another, they lived on the flesh and milk of goats. Being travelers, they became also traders and carriers, but by the development of the textile arts they became leaders in the rise of the race from barbarism to culture.

The hair of the camel and the wool of the sheep were substituted for the skin of the animal as clothing. The invention of a primitive, top-like spindle made the spinning possible, and this called for the weaving device found in a primitive loom which is not unlike those our children use for their weaving. The cloth of Persia and Arabia became famous for its beauty of texture and color. To this day the rug-weaving of these countries surpasses that of all others.

Tell stories from the life of Abraham, his journeyings, his tent-life, flocks, his children and children's children being a part of the big family that lived and wandered together. Tell stories of Esau and Jacob; of the famines that came; of Joseph being taken to Egypt (a fertile country of grain fields); of the famine that sent his brethren to Egypt for food, etc.

If you can get a fleece, children will enjoy washing it, shearing a part of it, and trying to twist it into yarn with the fingers. If you have access to an industrial museum, take them to see the primitive spindle. Perhaps you can make a top with projecting point, to which you can attach strands of wool. Spin the top and let it twist the wool. Lay in more strands and proceed. Use it in weaving as woof in a toy loom for a doll's blanket.

Let the children draw pictures from imagination of tents and a shepherd watching sheep. Use sheets of rather rough paper and colored crayon. Notice the bright colors and stripes of an Arabian head-dress, and the patterns of rugs as seen in pictures and in the actual rugs.

If you have "Seven Little Sisters," read the story of Gemila, the child of the desert.

Cave-Men and Tree-Dwellers.—After following out the ways in which the Indian and Eskimo solve their problems of food, clothing, and shelter, the children would gain vivid pictures of the struggle to live by hearing some of the stories of more remote times, such as are found in "The Cave Boy," by Margaret McIntyre, and in "The Cave-Dwellers" and "The Tree-Dwellers," by Katherine Dopp. "The Story of Ab," by Stanley Waterloo, is good for older children, but not suited in style to the age we are considering. But stories may be adapted from it. This might be left to a later year, using only the Indian and Eskimo for study during the seventh year.

They will re-discover the invention of the bow and arrow and the needle, and be interested in the domestication of the wild puppies and kids. One little girl was so impressed with this idea of origins, and of the steps that were followed in the invention of what are to us commonplace necessities, that after a simple reading of "The Cave Boy," she began to speculate on the origins of other implements, frequently coming to me with her theory of how this or that tool might have been found out as the result of some fortunate accident.

Is it not a good thing for children to trace these imprints made by the laborious tread of past ages in the upward climb of the race?

There is a lesson for us, teachers and mothers. The cave-man became a thinker when he learned to trap the deer, or to shape an arrowhead of flint. So did the man who discovered that a chimney was better than a hole in the roof for carrying off smoke.

If our children are to become real thinkers

they, too, must be put in positions of difficulty, out of which they help themselves by adapting means at hand to meet the ends wanted. It takes a good deal of freedom to experiment in order to gather up the practical knowledge needed for this logical thinking.

The little boy who rejects the short block and chooses the long one for roof or bridge-span, shows that he has profited by past experiments. The little girl who cuts her doll's dress to fit before it is sewed learns to allow for seams next time. The children who hunted for clay learned valuable lessons in the geological formation of the territory to which Chicago belongs. It is the great opportunity of schools of practical life that time and material are given to this experimentation. In the absence of any other, let us make our homes such schools.

V. NATURE STUDY AND RELATED WORK AND PLAY*

BY MRS. BERTHA PAYNE NEWELL

ONE of our main objects with children of primary-school age is to develop a sympathetic interest in the creatures and aspects of Nature that are close to them. The best means of doing this is by observation and conversation about the things noticed.

Drawing, painting, and modeling should be used to assist in observing more closely and in seeing the most significant things, and, in the case of the landscape, trees, flowers, birds, and the like, to give them a chance to express their feeling for the beauty of the things they see. Sometimes the brush or pencil may tell a dramatic story, as when a mother-bird feeding her young is the subject, or the squirrel chattering his displeasure from the limb of a chestnut tree at intrusive human beings.

Nature surrounds us with such wealth of experiences that we need only to select those phases that a child can best appreciate. We may either (*a*) take children to the things, as to the orchard for fruit-study, and to the woods for bird-study, or (*b*) bring the things to them, such as a squirrel, frog's eggs, a rabbit, etc., or (*c*) let them tend the things to be studied, as in the case of garden-plants, pets, and insects.

Conversation, both free and purposely directed by you, will be a factor in the acquisition of knowledge of the habits, appearance, and structure of the things of Nature. Let us beware of telling children things in these talks that they already know, or things that they can see for themselves. Said a teacher one day, at the close of a lesson on the cat, "What does a cat wear to keep her warm?" No answer came to this useless query. To elicit the reply desired she said, "Why, children, don't you know?" No answer. "Well, does a cat wear feathers?" "Goodness me!" said a small girl in a back seat. "Didn't you ever see a cat?"

Autumn Studies†

PLANT LIFE

FRUIT

Fruits as food seem an appropriate study. Make a trip to a fruit-stand, if you live in a city. Note

* It will be interesting to compare these plans of Mrs. Newell's with the "Round-the-Year Program," suggested by Miss Walker. Many of Mrs. Bonsall's suggestions for Nature Study, given in the Course for the last period, will be useful again here, especially if the mother has not already availed herself of them.

† The programs of the Elementary School connected with the University of Missouri are built upon the four activities or "studies" of Play, Observation, Stories, and Handwork. Following is a sample program for the first grade for the month of October, eliminating activities that are not practicable in the small group in the home:

	Observation
Plant life	Maple tree and leaf Chestnut and walnut Cat-tail, zinnia Grapes, pumpkin
Animal life	Butterfly, caterpillar, cocoon
Earth and sky	Dew, vapor
People	What people do at home Hallowe'en

	Play
Social contests	Bean-bags
Individual contests	Ball Tenpins
Physical	Have you seen my sheep? Spin the plate
Singing game	Jolly is the miller
Outdoors	Cat and mouse Wood tag
Folk-dances Free play	

	Stories
Literature	Listening to stories Dramatizing stories Illustrating stories Telling stories
Pictures Songs	

	Handwork
Raffia, grass, straw	Napkin rings Flower-stand mats Needlebook case Doll hammock
Burlap	School bag Porch-pillow cover Brush-broom holder
Wood-strips, clothes-pins, cigar boxes	Dolls, doll furniture Bird houses Button boxes
Periodicals	Use scissors and paste Make flower books, animal books, automobile books, funny picture-books

each kind seen. Go to a dock or freight house where peaches, grapes, apples, etc., are being unloaded.

What part of the fruit has the plant packed most carefully away?

Cut the apple across and note the horny pockets in which the seeds are stored.

Have all fruits seeds? Peaches? Plums?

Crack the pits of some stone-fruits and find the kernel. Plant some peach pits and apple seeds in a flower-pot.

Examine garden fruits in the same way—tomato, squash, cucumber—and save the seeds from ripe specimens.

Take a walk to see what wild fruits you can find. Crab-apple, thorn-apple, rose-hips, bittersweet, and wild grapes we found on one such walk, not far from the city limits of our second largest city. Holly, bramble, service-berries, and "sand berries" are found farther south. Plant seeds of such fruits as you want to cultivate.

Expression

Art: Paint fruits singly or in groups.
Model fruits.
Paint trees with fruit, if you have seen them.
Draw pictures of orchards, farmers hauling loads to town, boats being unloaded at a dock, freight-cars at a platform, or any scenes relating to gathering, packing, transporting, and selling fruit.

Making: Build a dock and carry fruit (beads) in home-made boat.

Writing: Write for children a list of all the fruits seen. Do this as they watch you, using a charcoal stick on a large sheet of paper, or crayon and blackboard, that they may watch the swing of your arm.
Let them write the names of those they have seen growing, or of those they like best.

Reading: Short lesson dictated by children written as above, similar to this:

The apple has seeds.
The grape has seeds.
The rose-hip has seeds.
The peach has a seed in the stone.

The plum has seeds in a stone.
The apple seeds taste good.

The grape and the rose seeds are hard.
The plum and the peach seeds are bitter.
The plum and peach seeds taste like almonds.
All the fruits seem to have seeds packed in them.

This lesson might be typed so that the children can keep it.

Seed Dispersion

The fruits loved by men and animals get their seeds scattered and planted by being carried or eaten. Seeds of cedar-berries, grapes, and blackberries, dropped along fences, are evidence of birds as planters. Peach trees spring up where we have thrown away the stones. But there are other ways in which seeds are scattered. Notice the flying dandelion seeds with silky sails. Hunt for milkweed pods, and see how delicately beautiful is the packing of the brown seeds with silky sails, all neatly laid straight, and then how wonderfully they unfold as a puff of wind lifts the silk, and away they go. Walnuts often roll down sloping banks into the water. I have seen dozens floating down-stream, far from the parent tree.

Other seeds have wings as finely veined as a butterfly's. See the ash and maple-keys as samples. Other seeds have less pleasant ways of getting out into the world. Our setter dog comes home from one of his scouting trips with his ears stuck full of burs. Our dresses are decorated with Spanish needles after a tramp across lots. And so the seeds sail, and fly, and roll, and steal rides like hoboes.

Expression

Art: Paint milkweed pod, spray of rose-hips, golden-rod in seed.

Making: Gather flower and vegetable seeds from garden. Make envelopes for each kind and label and put away.

Reading: Read names of plants from blackboard and give short lesson on what they have noticed of seed dispersion. This can be expressed in their own words, written by you on the blackboard, as indicated in the study of fruits, and read by them.

Writing: Write names of plants in labeling packets of seeds.

References to the Boys and Girls Bookshelf

	Vol.	Page
Cat-tails	7	53
How plants spread	7	169

Grains as Food

Question where our white and brown and cornbread come from. To country children this is well known; not so to town and city children. If you can not visit a farm where wheat and

corn are grown, try to have some sent you. Examine the ear of corn, noting the arrangement of kernels in rows, the depth of kernels, and the number in a single row.

Shell and grind between stones as Indians do. Examine wheat or oats, noting beard and husk and hollow stem. Cut straws and save to use for plaiting and stringing. Grind grain in your coffee-mill.

Get pictures of grain-fields, harvesting, water-wheels and windmills. Refer to uses of corn by Indians. Feed to chickens. Make mush of corn-meal.

Let children cut pictures from cereal advertisements and other sources, to make a picture-book of foods as a summing-up of the study of fruits and grains as foods.

Expression

Reading: "Story of the Little Red Hen," the BOOKSHELF, vol. III, page 31.

Writing: List of grains children know—wheat, corn, rye, oats, and barley.
Verse of one of the old songs in the ring-games: "Oats, peas, beans, and barley grow," or "Would you know how does the farmer?"

Drawing: Wagon loaded with corn going to mill.
Farmer cutting corn, cradling wheat.
Indian woman grinding corn.

ANIMAL LIFE

BIRDS

As leaves fall, empty nests are to be found. Get them and carry them home. Notice weaving, materials, and shape. The robin builds of mud-thatch. Note use of roots, horsehair, feathers, and down for lining. Why? Look for a hanging nest of an oriole.

MIGRATION

Where do they go in Winter? Do any stay?

FOOD

Watch them on the dry seed sprays, tree branches and trunks. What do they get there?

INSECTS

Pick up any caterpillar you may see on your walks. Find them on their favorite food-plants. Get sprays of these and put in a small bottle of water to keep fresh. Make a caterpillar cage of a small wooden box with netting over the top. Put earth in the bottom and place the caterpillars and bottle inside and watch them eat and crawl. Watch the cocoon-making, or hanging in pupa state. Look for cocoons on willow trees especially. Save until Spring. Look in crevices of bark and under stones and logs for insects hibernating.

EARTH AND SKY

WEATHER

Notice need of warmer clothing. What do the animals do in Winter? The horse gets longer, thicker hair. The squirrel stores nuts and the like. The bear goes into winter quarters. Notice the effect of frost on plants. Show the thermometer. Experiment by warming the bulb slightly, and then cooling. Explain the degrees and let the children learn to count from zero by twos. Take a record every morning of temperature.

Winter Studies

PLANT LIFE

Potting bulbs, care of house-plants.

ANIMAL LIFE

Care of pets: squirrel, rabbit, bird, cat, dog. Notice habits, mode of eating, gait (walk, leap, hop, etc.).

Visit a dairy, note the care of the cows, cleanliness, feeding, watering, and milking. Care of milk and process of bottling. Transportation of milk to the city.

Play a dairy game. Measure in gills, pints, and quarts; use toy-money, which the children can make, and reckon in cents, nickels, dimes, and quarters.

What elsè do we get from cattle? Hides furnish leather; hoofs give glue; horns are used for knife-handles, buttons, etc. Visit a butcher-shop, and see the various cuts of beef. Buy some, to prepare for beef-tea or soup. Learn to read scales on which it is weighed. Refer to Indians' and Eskimos' use of meat, drying and curing. Refer to shepherd life in the visit to the dairy. Cheese, milk and butter, as we make them and as the shepherds made them.

BIRDS

What kinds have you seen? Make a list, identifying them by looking them up in the BOOKSHELF (vol. VIII). Paint those you have seen. Trace from the colored plates and fill in with crayon or water-color.

Put out crumbs on snowy mornings and watch quietly while the birds eat.

EARTH AND SKY

Weather

Continue reading the thermometer, making a weather-chart for a few weeks. To do this you may mark off a sheet of cardboard into two-inch squares, seven squares in a row, and four rows for the days and weeks of each month. Let the children paste a yellow circle in a square for a sunny day, light gray for a cloudy day, dark gray for rain, and white for snow.

At the end of each week they can look over the chart to see what the week has been. The temperature can be recorded on each disk, taking it at a certain time each morning.

Head the month with its name and let the children paint landscapes showing bare trees to decorate it, for a headpiece or tailpiece. At the end of the month let them count the sunny and cloudy days.

If the children have never made rock-candy, or studied snow crystals as suggested in the nature-study section for the sixth year, it would be well to do it now, and if they have a small collection of minerals that show crystallization, now would be a good time to add to it. The crystal-cutting in paper is rather hard for the younger ones and would, perhaps, come in better here. These six-sided crystal forms could be pasted on the calendar square for snowy days.

Notice the low position of sun at noon, late rising, early setting.

References to the Boys and Girls Bookshelf

	VOL.	PAGE
The snow-bird's song	3	148
The wind and the weather	7	6
Winter	7	28
Jack Frost	7	33

Spring Studies

A happy rivalry between the members of the family is often set up as to who can discover the first and the most signs of Spring. The first hint of green in the grass, the first tint on the willow, the first croaking of frogs, the first robin's note, or the first glimpse of him proudly strutting across the lawn and daring you, like the Irishman at Donnybrook Fair, to "tread on the tail of me coat,"—all these and many more are announced at the breakfast table by the early riser.

We adapted this interest to our calendar by tiny picture-hints of the revelations the day brought forth. A few dashes of green in the square for the day meant green grass; a tree flecked with green was the willow; a frog cut from a picture was pasted on the square for the day his note first sounded; a yellow crocus recorded the opening of the first garden-flower, and a dandelion told of the coming of field-flowers.

Keeping the record serves to sharpen the interest and make it constant, because it is something definite to do. If it is kept in writing, point is given to learning new words. This might be done for the younger children by the single word written large on a sheet of paper, to which others can be added, with the date.

Or you can write from the children's dictation the complete sentences:

I saw a robin to-day.
Helen saw a bluebird.
Mother saw a flicker.

Or again:

The frogs are croaking.
Robins are singing.
The willow is green.
The grass is green.
The maple is red.
The sky is blue.
The sun is warm.
Spring is here.

This serves as a reading lesson, and is the basis of a writing lesson later. As before, write clearly in sight of the children, that they may learn from your moving hand the process of shaping the words. After they have dictated, watched the writing, and read it, put it away and write one or more words several times, and let them try it rapidly, not painfully copying yours, but working from the memory of your motion and what they saw. Even though their forms are inexact, let them try on the small blackboard with free, rapid arm-swing, erasing and trying again, after watching you write the chosen word (usually a name) once more, and again "once more." This method has been tested out, and, if followed persistently, it results in free, rapid, *easy* writing.

PLANT LIFE

Get out seed-packets and start some in window-boxes or in pots. Some might be put in pots of the children's own clay modeling, and baked in the oven after days of sun-drying.

Draw a plan of the garden, using a foot-rule to measure square or oblong spaces. Divide as seems best into spaces for different plants.

Get the garden plotted on the ground, using yardstick, laying off a space possibly two yards square, or 1 x 2 yards. Stake the corners and mark with string, ready for spading by stronger

arms. This planning and plotting is good number-work.

Continue soil-preparation and planting when the weather is settled.

What are the things seeds need in order to grow?

What do they need after they have sprouted?

After interest has been roused in these questions, put pot-sprouted beans or oats in the sun without watering, and one in a closet (dark), and water. Record in writing the results. Notice leaning of plants to the light. I asked a class of five-year-olds why they did this, and they replied blandly, "They want to look out of the window." The answer was derived from their own feelings and was poetic and practical. I let it go, but they corrected their judgment after watching the plants bred in the dark.

The story of the life from seed to "the full corn in the ear" never grows stale. Said a six-year-old as he picked up a little oat-plant with fragile rootlets and delicate green sprout, washed from the lawn into the path, "Oh, now I know how a little grass grows!"

Continue as in the previous year the painting of some particular tree, recording its progress from winter nakedness to full leaf.

Give more attention to tree blossoms and fruit and seed formation.

Paint the same bit of landscape as it passes through distinct phases. Do this very simply, even crudely.

Begin a calendar of spring flowers, writing their names and painting them as they appear. Tie these in a booklet. Make a cover and decorate it with a design in the corners, or with a border across the top and bottom.

References to the Boys and Girls Bookshelf

	VOL.	PAGE
The garden	4	137
Spring	7	15
Familiar flowers	7	71

ANIMAL LIFE

Paint birds, study from colored plates, watch nest-building, if possible. Learn some of the notes and calls.

Continue interest in pond-life, restocking aquarium with frogs' eggs, tadpoles, and fish.

Continue study of cocoon, moths, butterflies, going farther into study of habits, feeding, crawling, flying, and noting how they are equipped with proboscis, structure of legs and wings, as well as markings. Distinguish the *feathered* antennæ of the moth from the slender "feelers" of the butterfly. Paint and draw.

Now is the time to assume the proprietorship of a setting hen. Nothing can be more rich in interest than the anticipation and realization of the coming off of the fussy mother and her brood. Note the length of sitting-time. Build a coop. Study proper foods. Model and dry and bake a drinking-dish. Note structure from time to time, number and use, or non-use, of toes; how placed; eyes and lids; how do they move in winking? Contrast down and feathers.

If rabbits can be raised in a hutch, it will be another joy, and a source of observation and study as well.

EARTH AND SKY

Continue weather record, reading thermometer daily.

Learn to know direction of winds.

What do the winds do? Blow dust, dry clothes, fill sails, and send ships on their way, blow clouds across the sky.

What does rain do? Waters flowers, starts seeds, washes sky clean of dust, washes walks, roads, makes muddy walks and roads, softens soil in fields, carries trash along the gutters, deepens ditches, carrying sand, earth and clay from banks. Where does it leave this material? Notice a rushing, muddy stream and see what happens when it strikes a level. Mud and sand are deposited in a *bank,* or *bar.*

This is the time we all love to go out in the rain. Let the children be dressed for it, and go out and play, splashing in pools, floating leaf boats in ditches, damming swift currents with stones, sticks, and mud. If it stirs the fancy, encourage them to tell you a story about the rain, perhaps it may even run into verse. The story might go something like this:

The rain is falling.
The rain is making little lakes.
It is running in the gutter.
It is running faster and faster.
It is carrying sticks and leaves.
I want to make a boat.
I want to sail it on the stream.

Expression

Making: Build a coop. Whittle sharp stakes for garden-markers. Make a boat of a shingle or a flat board. Make a bird house of a small wooden box, by boring a large hole with an auger, enlarging this with a small, pointed saw. Fit a board to open the side of the box, leaving it long enough for a perching platform. Paint a dull color or green. Make small trellises for beans and peas of thin strips of wood. Make a windmill and weather-vane of cardboard or wood.

Make rakes by driving long finishing-nails through a one-inch squared strip of poplar or pine. Support the strip so nails can be driven clear through to form teeth. Measure the strip first with a ruler, and put dots at the inch-and-a-half points, to mark nail-places. Nail a long strip at the middle for the handle.

Modeling: Flower-pots, chickens, eggs, rabbits.

Drawing and Painting: As indicated above.

Reading and Writing: As indicated, with ample variations and additions. Such words as are needed to tell what they wish to denote, such as: seeds, bird, robin, flicker, tree, maple, sap, willow, grass, flower, rain, moth, cocoon, feet, wings, feathers, fur, house, roof, corn, oats, beans, hen, chicks, water, sun, wind; also actions, such as: fly, run, creep, hop, crawl, walk, swim. With sentence-making they will gradually learn the adjectives, adverbs, prepositions, and connectives most commonly used, such as: the, some, here, to, with, for, by, etc., with the pronouns, we, he, she, I, they, etc. These are so constantly repeated that they are soon learned by repetition, while the nouns denote meanings so vivid that they are remembered by association.

Number: Counting by twos, through use of thermometer.

The number twelve and its permutations—two sixes make twelve, six twos make twelve, three fours make twelve; four threes make twelve. In twelve there are two sixes, six twos, four threes, three fours. Half of twelve is six, one-third of twelve is four, one-fourth of twelve is three. Two and two and two and two and two and two make twelve. This is found out in the use of the ruler in measuring book-covers, the boat, windmill, etc., and made easy of remembrance by drill as games. "Show me the middle of your ruler. How many inches between that and the right-hand end? The left-hand end?"

The yardstick offers problems, using the number three and its multiples. How long is your garden plot? How wide? How far around it? Tell in yards, in feet. How long are the paths? How long a walk can you take around and across it both ways? How much string will it take to mark it off?

This use of number as measure makes it the servant of clear thinking. It follows upon the recognition of number-groups, which began in the third year and has gone on ever since. Spaces too large, too long, too indefinite to hold in mind are graspable when broken up into a comprehensible number of known number *groups*. Thus a yard becomes a length made up of three ruler lengths, the ruler is broken up into perfectly comprehensible inch spaces of which two sixes make the total, etc. A "lot" of things—seeds, beads, blocks—can be apportioned fairly between a group of children when they are counted out, and in the same way a "lot" of seeds in the apple or orange becomes a definite quantity when broken up into known groups, as so many fives, twos, or fours.

Numbers then become useful tools in daily life. And so they should be taught in the kindergarten and during primary years. Nature-study offers natural opportunities for their use. Let the children measure the growth of their beans from day to day or week to week. Ask them to measure a maple twig when it has been two or three days in leaf. Record it and measure again in a week. Let them measure each other, the room, anything, everything, when they have once been aroused to an interest in the ruler and yardstick as a tool and plaything.

Summer Studies

The life of insects, bees, wasps, ants, earthworms, is a good field of interest now. They will repay observation of their ways.

The interrelation of bee-people and flowers offers a fund of fact, and fancy has decorated it with poems and stories. From the latter, however, the true has to be sifted and the fanciful enjoyed as such.

The garden still demands weeding and watering and its fruits are being enjoyed. Soon the round of the year will be filled out when seed-time comes again. Tree-houses offer safe perches for human nestlings. Flowers are gathered and presented in handfuls to friends. Daisy-chains and clover-wreaths and leafy headdresses are furnishing occupation for idle hours in the heat. Outdoor building is resumed. Tent-life is again popular. Open-air cooking is in vogue. Shows in the barn and in tents are reaping harvests of pins and pennies. Let us help the children live the life of play and play-work. Live it to the full. There are none too many summers, and who dare say ours are any more important than those of the Golden Age of Childhood?

Suitable outdoor occupations are: painting, drawing, cutting, doll-dressmaking, carpentry, and modeling, and the never outgrown sand-pile caps the list.

Ball-play, outdoor dancing, and croquet are sociable games in which young and old may join.

Did you ever help dramatize a fairy-tale outdoors? Try "The Sleeping Beauty," "Snow-White," or, if older children take part, a scene from "Robinson Crusoe," or "Robin Hood," "The Jungle Book," or Molly Cottontail's lessons to her young ones from Thompson Seton's story.

VI. PRIMARY WORK AND PLAY IN ENGLISH*

BY EDNA E. HARRIS

LITERATURE fulfills a twofold purpose: it widens our range of experiences, setting before us ideals toward the realization of which we may aspire, and it expresses perfectly and completely that which we feel and experience but imperfectly and incompletely express. It is both a vehicle of expression and a stimulus to larger growth.

The mother or teacher who wishes to develop a real love for literature must keep these two purposes ever present in mind. They will determine her selection of material, guide her as to method, and keep her more or less conscious of correct form.

But the six-year-old child must remain blissfully unconscious of all purpose. To him "English" should be simply an opportunity for making new acquaintances and renewing old friendships; an opportunity for re-living his experiences through rhymes, stories, pictures, dramatizations, and play.

Language is the golden key that unlocks for us the world's vast treasure-house. A child should be taught to look upon a book as a dear friend who introduces him to charming people and gives him delightful experiences.

The child who has never heard of Field, Riley, and Stevenson has been cheated of his birthright, and the one who does not know dear old Mother Goose—well, that is too dreadful to think of at all.

Rhymes

The rhyme is the most natural approach to literature. The rhythmic appeal is strong, the content is simple and satisfying, and the technique of expression lies within the ability of the very young child.

The mother is unconsciously arousing her child's literary instincts when, in its earliest infancy, she repeats some dear old nursery rhyme, accompanying the words with appropriate movements of her baby's tiny fingers and toes. "This little pig went to market" has been many a man's initial experience in the world of literature.

Unfortunately, most mothers stop here, and the child's future development is left to his own undirected efforts or to the mechanical drudgery of classroom instruction.

Few children voluntarily read or memorize poetry after their nursery days. This is most unfortunate, especially so since there is such a wealth of rhymes and simple verses strikingly appropriate to the interests and everyday experiences of child life.

That it is true, is undoubtedly due to the fact that few mothers concern themselves with their children's education, and the formality of the schools kills rather than fosters literary growth.

As a result, the normal child, with his overwhelming enthusiasm for life itself, turns his attention to the more physical activities of childhood.

From this it may easily be seen that the mother has a very great responsibility, but when we consider the material at her disposal, we can not help but feel that it is an even greater privilege.

When Robert Louis Stevenson wrote that delightful little couplet:

> "The world is so full of a number of things,
> I'm sure we should all be as happy as kings,"

he might easily have been thinking of the wealth of material available for the English lesson, for no other subject offers such a rich and inexhaustible supply.

The volumes of the BOYS AND GIRLS BOOKSHELF are in themselves sufficiently rich and varied to hold the interest and meet the needs of a broad education throughout the normal child's elementary school years.

Rhythm.—Mother Goose forms the connecting link between the child and poetry proper. The universality of these rhymes leads us to believe that they were originally composed in unconscious response to the child's need for greater rhythmic expression.†

That this rhythmic appeal is not a negligible consideration with the adult is evidenced by the

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* After Miss Harris had finished these inspiring suggestions, she was in a quandary as to what name to give this chapter. She had two purposes in mind in her work: one was to show us how to help young children appreciate what is beautiful and worth while in the treasures of our literature, and the other was to show us how to help children express themselves adequately and effectively by means of language. To this mingling of language and literature there has occurred to her and to us no better name than the short, though perhaps inexpressive word, "English," the name of the language we use and the literature which we inherit.

Beneath all the methods suggested, you will see that Miss Harris has constantly in mind the enrichment of the lives of our children. These play-methods and dramatic methods and the use of pictures all help develop the imagination of children. No child will ever be really poor, the beginnings of whose educational life are based on these broad and dynamic methods.—*The Editors.*

† See "The Use of Mother Goose," page 102.

number of people who "do not like blank verse" and infinitely prefer the lyric poets to those of more irregular stanzas.

Rhythm is by no means unimportant, and the child should be allowed to express this musical quality.

Imagination.—Children revel in personification, and simple rhymes or stories that personify animals or objects are to him an endless source of delight. "Hey Diddle Diddle," from Mother Goose, is an excellent example of personification. (Miss Mary Adair's article in the Course for the first year also brought out this point fully.) The BOOKSHELF is rich in material of this type.

In personifying, certain qualities or activities common to man are often transferred to objects or animals which do not naturally possess these qualities or partake of these activities. This transference of qualities and activities is the beginning of constructive imagination. It is a natural tendency of childhood which, if allowed to develop, leads to originality and inventiveness.

Over-development of the imaginative faculty is commonly mistaken for lying. If your child seems to be telling you a fairy-story, enter into the fun, do not punish him, but do not let him think for one moment that you consider it a "really truly" story.

Direct the imagination. Do not try to suppress it.

Memory and Observation.—Modern educators are beginning to realize the importance of awakening, developing, and directing the child's memory and observation.

It is a part of common experience that poetry is easier to memorize than prose, hence simple rhymes should be memorized as an initial step in the development of memory.

This need not necessarily be memory made easy solely by rhythm, for very often the simplest Mother Goose jingles embody a closely connected series of events. "Little Fishes in the Brook" illustrates this type of verse.

> "Little fishes in the brook,
> Papa catches with a hook,
> Mamma fries them in a pan,
> Baby eats them like a man."

The sequence is very apparent. A great value of these rhymes lies in the fact that they reduce life to its simplest terms and processes to their essential stages of advancement. Such natural sequences assist memorizing by directing the child's conscious attention to certain definite and closely related facts.

A simple illustration of a sequence with social interdependence will be found in the familiar "Pat a Cake" rhyme.

The following introduces still another—the miller:

> "Blow, wind, blow! and go, mill, go!
> That the miller may grind his corn;
> That the baker may take it, and into rolls make it,
> And send us some hot in the morn."

This series is a little more extensive than the others, and leads to the consideration of the final dependence of man upon nature.

Remember it is always the essential facts that should stand forth prominently in the consciousness of the little child.

Later on these same rhymes may serve as a point of departure for the study of more complex industrial processes.

A slightly different chain of consequences is depicted in "Humpty Dumpty" and "Three Wise Men of Gotham."

The preceding rhymes lead to the consideration of natural phenomena and industrial activities; the latter to moral reflection.

Other simple sequential rhymes from the BOOKSHELF are these:

	VOL.	PAGE
The sandman	1	81
The fairy folk	1	81
There is the key of the kingdom	1	136
Over in the meadow	1	255
Long time ago	1	264
The bird in the tree	3	23
"We'll go to the wood," says Richard to Robin	3	23
To whom shall we give thanks	3	208
Romance	3	224

Not only are these sequences an aid to the development of memory, but they draw the child's conscious attention to the law of cause and effect, leading to closer and more accurate observation of things in their existing relations.

Children often ask, "What happened then?" Teach them to "forecast the coming event" by directing their thoughts to what might naturally be expected to happen.

Ideals and Experiences.—As has been previously stated, one of the most important functions of literature is to broaden our range of experiences and fill our minds with ideals toward the realization of which we may aspire.

These need not, necessarily, be moral ideals. They may be ideal environments or ideal experiences that may eventually lift the slum child from the sordid conditions of his immediate life, or arouse and awaken the child of good but limited experiences to the possibilities of a larger way of living. Illustrations from the BOOKSHELF are as follows:

	VOL.	PAGE
The coming of the king	2	42
The castle of gems	2	55
Thistle-tassel	2	90
The little princess of the fearless heart	2	103
Mopsa the fairy	2	110
Robin of the loving heart	2	133
Viggo and Beate	2	244
A story from the desert	3	64
The water-babies	3	86
The story of Pippa	3	117
The birds of Killingworth	3	157
Wise sayings for little people	3	208
The peddler's caravan	3	218
Peeps at homes in many countries	5	12
Children and home life	5	23
What American children are doing for the world's children	5	103
Travels and tales	5	117
Boys of many lands and times	5	133
Some famous girls of history	5	151
Lives that count	5	305

Humor.—There is a current proverb to the effect that a man may be known by the things he laughs at. This is, to a very great extent, true. A keen sense of humor is such a choice possession it would almost seem as though it were an especial gift, like genius. Nearly every one starts out in life with the precious gift, but many lose it on the way. Without it, life would be unbearable. The perverted type is worse than no humor at all.

Anything in the way of exaggeration or surprise fills the child with delight. The nonsense tale is wholesomely humorous, and it usually depicts a series of situations resulting in consequences which contain real moral value.

Cultivate your child's sense of humor. The BOOKSHELF is full of humorous material, so is dear old Mother Goose.

Ethics.—Few parents and teachers resort to literature as an aid in discipline, yet it is far more interesting than the prevailing methods and, in most cases, quite as efficacious.

Label the "smart" child "Simple Simon" and see how soon his smartness will end. The child who constantly justifies himself by "laying it on to the other fellow" has no relish for being called "Silly Jill," who tumbled simply because Jack did. The sad fate of "Humpty Dumpty," especially when personally experienced, is quite likely to arrest the reckless climber.

"A dillar, a dollar, a ten-o'clock scholar" is a pretty sure cure for lateness.

Stevenson's

"Birdie with a yellow bill"

that

Hopped upon the window-sill,
Cocked his shining eye and said,
'Ain't you 'shamed, you sleepy-head!'"

will prove a pleasanter and more effective means of awakening the "sleepyhead" than any plan ever devised by a despairing parent, and "Wee Willie Winkle" will help get the grumbler to bed in a happier mood.

Read the charming adaptations and continuations of the Mother Goose rhymes in the BOOKSHELF. Have your children memorize some of them. They may not yet appreciate the implied moral, it is true, but never mind.

"A man's reach should exceed his grasp,
Or what's a heaven for?"

We should have ideas in the mind as we have money in the bank, to prepare for the coming of "the rainy day."

It matters little whether the child really understands a poem now, so long as it is worded simply and embodies wholesome ideas which lie somewhere within the range of either real or imaginary experiences.

Ideas are like seeds which sink into the subconscious, where they germinate and grow until, in due process of time, they force their way through consciousness and make their meaning clear. They may be like Wordsworth's "Daffodils." You remember the lines:

"For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils."

Surely literature fulfills a worthy purpose if it does no more than fill our "vacant moods" with gladness.

Hero-worship. The mere memorizing of golden texts is, of course, not the best activity connected with literature for little children. The main service of books is that in them we have life speaking to life. Their best contribution is that they show us how goodness looks when it is lived. Whether the lives portrayed be those of the kindly fairies, or the mythical heroes, or the unselfish men and women of history, they all speak to the heart of the child. It is from these "Ten Commandments in action," these Beatitudes incarnate, that the child gets the impelling desire to rise up and be like them. The "Reading Journeys," prepared by the Editors to follow this article, give good lists of such stories.

Methods of Introducing Verse to a Child

As to method, I am inclined to believe the less of it the better. First get the spirit of the poem. Feel it, become thoroughly saturated with it,

then repeat it over and over, again and again, to and with your child until he, too, catches its joy.

Help him to speak the lines correctly, but not too correctly, with painful emphasis on enunciation and expression. Just get the words, that is all.

A little four-year-old girl went to the window early one morning and, seeing the bright sunshine, clapped her hands and exclaimed:

"A sunny day,
A day to play."

Encourage your child to make up rhymes.

Help him by playing a game in which each tries to outdo the other in naming words that rhyme with a given word.

Illustration:

man	all
can	ball
fan	fall
ran	tall

If you are familiar with a musical adaptation of a rhyme, introduce it as a song.

If you have a good picture illustrating it, establish a visual association by showing the picture. After the child has become familiar with a number of such pictures, show them in succession, having him repeat the rhymes which they illustrate.

The Story

If education is designed to meet the needs of life, the story should occupy a place of honor in the course of study. No other device is so irresistible in its appeal, no other includes in itself so many educational advantages, and no other is so sadly neglected. We tell stories too infrequently, and the few that we do tell are not sufficiently varied.

Were mothers and teachers to realize the benefits to be derived from story-telling, they would selfishly tell them for their own pleasure, if not for the sake of the children.

The story is the magic cloak that transforms us according to our wish; the winged slippers that carry us whithersoever we would go. Even if you are of the Philistine mind and prefer not to travel in the land of fancy, story-telling has practical advantages which none of us can afford to ignore.

The story embodies all the essential characteristics of the rhyme, the values of which have already been mentioned, but it is more flexible than the rhyme and affords greater opportunities for self-expression.

Stories stand for progress, for growth; they exist in response to a universal impulse toward development. They interpret our experience, and they answer a real need for adventure. Life demands that the individual shall transcend the narrow limits of his own experiences; it tempts him to do this by appealing to his innate curiosity. Whether his adventures be made into the land of fancy or that of fact matters little, so long as they widen his own experience and enable him to enter into a sympathetic appreciation of the lives of others.

Tell your child stories. Tell them principally to give him pleasure, but, as a secondary consideration, to enrich his imagination, stimulate him to self-expression, and develop conversational power.

The best way to tell a story is to tell it without thinking much about method. Get the spirit, familiarize yourself with the principal characters and events, then when you are quite sure of the story, tell it. Power comes through doing, and your second attempt will exceed your first far beyond your fondest expectations.*

After you have told the story a few times, let your child tell it, repeating it *in his own words* with the possible exception of a few conversational phrases which have become sanctioned through long usage.

Whatever you do, *do not interrupt* to correct errors in English. Interruptions embarrass the child and tend to divert his attention. After the child has told the story, correct any erroneous impressions he may have in regard to the facts, and tactfully suggest better phrasing.

Pictures an Aid to the Story

When children find difficulty in following the events, the memory may be strengthened by the use of pictures. These may be imaginary drawings made by the child himself, pictures cut from old books or magazines, or those made by tracing around cardboard patterns and filling in the outlines.

Paste the pictures on cards and arrange the cards in sequence. In this way the story may be told with the aid of several pictures. Whenever pictures are used, each picture should represent a distinct phase of the story.

What Stories to Tell

The age and natural interests of the child should determine your selection of stories. The six-year-old child prefers those which move rapidly and naturally, each event presenting in itself a simple but distinct picture.

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* Miss Read's simple suggestions in "How to Tell Stories" (page 326), if followed, will not interfere with the spontaneity Miss Harris seeks.—*The Editors.*

"The Three Bears," "The Three Pigs," "The Old Woman and Her Pig," "Red Riding Hood," "Chicken Little," "The Little Red Hen," "The Little Small Red Hen," "Peter Rabbit," and "The Gingerbread Boy," are always prime favorites.

Cumulative stories appeal to a child's love of repetition.

The transition from the rhyme to the story proper may be made by means of simple rhyme-stories, like "The Old Woman and Her Pig," or stories in which rhythmic repetition occurs at more or less regular intervals.

These should be followed by the nonsense-tale, the fairy-story or wonder-tale, and nature-stories which are rich in personification. Simple myths and fables will serve as an introduction to the short story.*

We are too apt to limit our story-telling to stories having educational value. It should never be forgotten that the story's first mission is to give pleasure, and the many charming stories written with no other end in view should find a ready welcome in both home and school.

Dramatization

A sigh of satisfaction follows the conclusion of the story; then—"Let's play it," suggests someone. This is a moment of opportunity, for it is only by actually participating in an experience that we are really able to comprehend. Besides, the dramatization will be the test of the child's understanding of the story and will enable you to decide just which parts you should emphasize when you tell it again.

Simply considered as a pleasure-producing resource, dramatization takes the lead, for it is here that full scope is given the imagination and self-expression has free play.

The method is practically the same as that of the reproduction-story. First, tell the story, then discuss it informally as to characters, settings, and events. When the children are familiar with it, "play it." Conversational phrases may be memorized, but the children should be permitted to work out all details for themselves.

Some other day retell the story, then discuss it again in the light of the deeper understanding gained through the previous dramatization. After this second discussion "play it" again.

In my experience I have found that many children who are indifferent to, or mildly interested in, a first dramatization become enthusiastic as time goes on. Repeated dramatizations enable them to get the spirit of the story and also develop confidence and skill.

Do not attempt to be too realistic. The living-room, nursery, or out of doors will furnish all the necessary stage accessories. As far as possible let the children use their own inventiveness; they will think of things that would never occur to the adult.

In my own classroom, "Simple Simon" fishes for his "whale" with a blackboard pointer, using the waste-paper basket for a pail, and "Boy Blue" sleeps peacefully under a cloth-covered chair while his cows wander serenely through rows of children who represent the corn.

One day when we were about to dramatize "Hey, Diddle, Diddle," I was surprised to find that someone had been selected to represent the moon. I protested mildly, but was told the cow *had* to jump over the moon. She did, quite solemnly, after the manner of boys playing leap-frog; no one was amused, the children seemed to consider it quite the proper thing.

It is nearly always possible to assemble a sufficient number of children to complete a dramatization. Little neighbors will be only too glad to join in the fun. Adults may do so without injuring their dignity, but whenever this is impossible, a child will find great pleasure dramatizing a simple story or rhyme alone. Children are adepts as "quick-change-artists," and very effective dramatizations may be made by the child who plays by himself.

Pantomime

We must not leave the subject of dramatization without mentioning the possibilities suggested by the pantomime. Either stories or simple experiences may be presented in this way. Where groups of children are playing, a number may be selected to enact the pantomime, after which the others may be requested to reproduce it in story form. This is a particularly useful exercise when the children who tell the story have had no previous knowledge of pantomime, so are obliged to depend entirely upon that which they actually see.

We will suppose that three children are playing. One should be requested to leave the room while the others decide upon a pantomime.

A decision having been made, the other child is summoned. He must watch very carefully in order to find the material for his story.

Illustration: A little girl dressed in mother's hat and shawl walks across the room. She pretends to open a door, then bows to another child who stands behind an improvised counter. The second child returns the bow. The little girl looks about as though searching for something. She finally selects an imaginary article, which

* See the "Reading Journeys" which follow this section.

she hands to the child back of the counter. The second child pretends to wrap the package, then gives it to the little girl. After paying for the package and receiving her change, she bows again and walks away. The story will be somewhat as follows:

A lady walked along the street. She came to a store and went in. She said, "Good-morning" to the storekeeper. He said, "Good-morning," too. The lady looked about for a few minutes, then she bought something. The storekeeper wrapped it up, and the lady paid for her package. Then she said, "Good-morning," and walked away.

Original Stories

While the child has been listening to stories and dramatizing them, his thoughts have been unconsciously organizing, his ideas have been taking more definite form. He is now ready to tell his own stories. This does not mean that all attempts to express himself originally are to be discouraged until this time; it simply means that these earlier attempts should be incidental, unconscious, and undirected. Original stories may now have a regular place in the program, and they should be more or less consciously directed to real story form.

The four difficulties usually encountered by the classroom teacher are (1) limited experiences from which ideas may be drawn, (2) a meager vocabulary, (3) lack of initiative, and (4) mind-wandering. The first three belong to the school rather than the home, the last is common to both. This is one of my reasons for so constantly emphasizing the importance of simple classifications and sequences. Through these the child's ideas will become more consciously organized, his power of concentration will develop, he will be stimulated to closer and more accurate observation, and he will become accustomed to thinking and expressing his thoughts more systematically and more logically.

When the first three difficulties are experienced it is simply a question of time and patience. Give a rich and varied story-experience with plenty of opportunities for reproducing the experience either in story or dramatic form.

Original stories may be based on experience or pictures, or they may be purely imaginative. The experience-story will, undoubtedly, be embellished by the child's imagination, but the main facts will probably be told very much as they actually occurred. The picture-story needs a little judicious direction, but the imaginative story should be absolutely free.

A delightful form of imaginative story is the "Dream Story." In this the child closes his eyes and pretends to sleep. When he awakens he tells what he has dreamed.

How to Use Picture-Stories

There are two ways in which the picture-story may be presented. In the first the child is given a picture and allowed to ramble on at will. The second, which I myself prefer, I call the development-method.

Using as an illustration the picture, "Full Inside," on page 203, of vol. I of the Boys and Girls Bookshelf, let us ask the children to study it, then tell us what they have seen. By removing the picture and having them describe it from memory, we compel them to speak in terms of the past. This simple little exercise enables us to overcome the child's natural tendency to talk only in the present tense.

The description will probably be somewhat as follows:

"I saw two little children (or a boy and a girl). They were in a barrel. The boy was holding an umbrella. Some little dogs were trying to get into the barrel, but the little girl pushed them away."

This is a good description of the picture, but it is not a story. A story must be developed by tracing backward to a probable beginning and forward to a probable ending.

Why are the children in the barrel?
Where did they get the umbrella?
Where did the dogs come from?
What are the children going to do?
What will the dogs do? etc.

This will require definite thinking, but it is an exercise well worth while. Try it with your children and see what their stories will be.

Perhaps one may be something like this:

"Two little children were going to the store for their mother. It began to rain. The boy carried an umbrella, but the wind blew the rain under the umbrella and the children began to get wet. Just then they saw an empty barrel. The boy said, 'Let us crawl into the barrel, then we will not get so wet.' They crawled into the barrel. Some little dogs came along. They tried to get into the barrel, but the little girl pushed them away. The little boy said, 'Come, let us get out of the barrel. Perhaps it is the little dogs' home.' So the children crawled out of the barrel and went to the store.

"When they came back the sun was shining. They peeped into the barrel and saw the little dogs all curled up, fast asleep."

My own little folks always enjoy a picture of two little kittens seated under the shelter of an

DRAMATIZATION

open umbrella while a frog watches them through the pouring rain.

The situation is simple, but it has been the source of many a heated argument. Some of the children think that the sun was shining when the kittens started out walking, and they carried the umbrella to protect them from the sun. Others declare that it doesn't belong to the kittens at all, but that someone was sitting under it and left it there. Still others are firm in the conviction that a little girl was carrying it and the wind blew it out of her hand.

The endings are just as varied. Some think that it will stop raining and the kittens will fold up the umbrella and walk away. Others, equally confident, believe that the little girl will come back for the umbrella and leave the poor kittens out in the rain.

Even the probable conversation gets its full share of discussion. Some think the kittens are inviting the frog to come under the umbrella, while others feel certain that they are saying, "Go away, you horrid thing. We're afraid of you." If the frog is invited he usually accepts the invitation, but recently one little girl assured us that what he really did say was, "No, I thank you. I like the rain."

Just as soon as a child has completed a story to his satisfaction, he claims it as his own, and woe betide any boy or girl who dares tell the same story without first giving due credit to the source from which it was derived.

This seems to me a much better method, although I must confess it is slower, and for a long time the stories are likely to be very crude.

Is it not wiser to develop power of expression rather than to impose purely arbitrary results which have implied neither effort nor intelligence on the part of the child?

Object-Lessons

The child should not be limited to that in which the imaginative is dominant. There are other ways by which attention must be developed, definite information must be imparted, and accurate observations must be made.

Every child manifests a natural curiosity as to the world about him. Satisfy this curiosity and through it awaken interest in other related things. If your child does not possess a natural curiosity, stimulate one by carefully worded statements or questions which will appeal directly to his imaginative sense.

The bright fire burning on the hearth—does it mean anything to the child? Make it mean something. Introduce the subject by a remark like this: "Who would ever think that a plant which lived thousands of years ago would be the means of keeping us warm to-day?" The apparent improbability of such an assertion arouses curiosity; now tell the story of a piece of coal—how thousands of years ago, long before there were any people on the earth, huge plants and gigantic trees covered its surface. Describe how these plants and trees were gradually buried beneath the soil and compressed into hard layers. Talk about the miner with his lamp, pick, and shovel; the mine, with its long dark tunnels and winding passage-ways. Describe the mining-cars and the cages which carry the coal to the surface. Tell how it is finally prepared for its journey to the far distant cities where it is sold.

Discuss the various uses of coal—to give us warmth, to cook our food, to make the gas which lights our houses, and to furnish the power which moves machinery, trains, and boats.

This discussion will awaken interest in other kinds of mines, as the iron mine, which supplies iron for our stoves and the horses' shoes; or the silver mine, which furnishes us with knives, forks, and spoons. Trace to its origin a penny, the blade of a knife, or any other simple object that has had its origin in a mine.

Simple nursery rhymes, as "Pat a Cake" and "Blow, Wind, Blow," or "The Story of a Loaf of Bread" (the BOOKSHELF, vol. III, page 239), may be taken as the point of departure for a lesson on rye or wheat. Describe the preparation of the field, the sowing of the seeds, the action of the sun and rain, the growth from tiny green shoots, the golden grain, harvesting the wheat, threshing it, the miller, the action of the mill-wheel, the baker with his huge ovens and long baking shovel, and finally the baker's boy who brings us hot rolls "in the morn."

From this lead to the origins of other kinds of food and drinks, as sugar, butter, tea, coffee, milk, etc. The story of honey never fails to delight. (See the BOOKSHELF, vol. VII, page 10.) If you are not sure of the origins, look them up in some good encyclopedia. The encyclopedia habit is an excellent habit to form.

When we were reciting "Baa, Baa, Black Sheep" one morning, I asked the children what they supposed "the master," "the dame," and "the little boy who lived down the lane" would do with the wool. The query led to the wildest speculations, so I told them the story about wool. The children were much interested. They thought that it was very kind of the sheep to give away his coat. Some of them felt very sorry that he had to lose it, fearing that he might suffer from the cold. However, they were reassured when told that the coat would grow again.

The following topics are merely suggestive: wool, the fleecy covering of sheep; the sheep, the shepherd; washing and cleaning the sheep; shearing them; combing, spinning, and weaving the wool; uses—clothing, etc.

From wool we may proceed to silk and cotton, tracing the silk ribbon to the busy little silkworm, and the piece of cotton to the fluffy cotton boll.

"Gordon's Toy Castle" (the BOOKSHELF, vol. I, page 300), suggests another good topic for the object-lesson.

From the clock we may trace back to the sundial, thence to the sun itself. The sun—the source of all light—suggests other forms of light, as the candle, the lantern, the kerosene lamp, gas, and electricity.

The object-lesson is so closely connected with the nature-lesson, it is difficult to tell just where one begins and the other ends. However, the line of demarcation is unimportant. Whether we class these lessons under "language" or "nature," matters little, so long as we really give them in such a manner that we shall awaken within the child some realization of "the miraculous interestingness" of ordinary things. And whether we call our conversations "nature" or "language," let us always begin with the objects themselves, and not with what somebody has said about them. Don't be bookish, when real things are all about you.

Classifications

The object-lesson leads us again to a consideration of classifications, a subject that can not be too constantly emphasized. Children are not interested in abstract classifications, but they do enjoy organizing their knowledge, just as they enjoy sorting beads, sticks, and blocks according to color, form, and size.

With little people this should not be at all formal. In fact, it should be presented as a game, usually along very broad lines. See who can name the greatest number of things coming under definite headings, or collect pictures and make charts, or arrange them in booklet-form. The following topics will probably suggest others:

Animals—barnyard, field, forest, jungle.

Birds—according to color, size, time of appearance, etc.

Clothing—man, animals, fish, birds.

Objects—according to color, form, size, uses, etc.

Trades—blacksmith, baker, printer, etc.

Stores—grocery, fruit, dry goods, etc.

Things sold in stores: sugar, salt, flour, spices, etc.

Homes—man, animals, birds, insects, fish.

School—home of educational life.

State House—home of political life.

Church—home of religious life, etc.

Charts.—Collect pictures and paste them on charts. Have each chart illustrate some definite idea. (See preceding list.)

Booklets.—Collect pictures and paste them on sheets of drawing-paper. Arrange in booklet-form. Have each booklet illustrate some definite idea. These booklets will be more interesting and more instructive if they are arranged so that they show some kind of progression, as:

Page 1. House—the child's own home.
Page 2. School—the home of the child's educational life.
Page 3. Church—the home of his religious life.
Page 4. Town Hall, Opera House, etc.—the home of his social life.

Extend by showing the homes of the various civic units, as: county court house, state capitol, and United States capitol. Whenever possible, actual photographs should be used. For many of these booklets "Stamp-craft" pictures or "sticky backs" may be used. Paste these on sheets of drawing-paper, and arrange in booklet form.

Correction of Errors

Up to the present, the child has been unconsciously acquiring good English habits, but there comes a time when he must be made conscious of certain incorrect forms. Now the work of correction begins. This is often far more difficult than it at first appears, for he must be made conscious of his errors without being made self-conscious—I hope the distinction is perfectly clear. When children are made self-conscious they refuse to express themselves at all.

With my own little people I try to create a class-consciousness of good English. By this I mean that the class as a whole is made conscious of errors without drawing attention to the children who have made the mistakes. Certain errors are anticipated and games are devised whereby the correct form may be established in the child's mind. All errors are noted, even those which are apparently ignored. For instance, having heard a child say "ain't got," I would ignore it for the time being. A day or so later, I would probably say, "Do you know, the other day I heard a little boy say 'ain't got.' Isn't that a funny way to talk? What do you suppose he meant?" If no one knows, I tell them; then we proceed to include this word in our game of "catch." This is simply a game in which we watch out for incorrect expressions. Whenever we hear

one we say, "Tom's caught!" then point out the mistake that he has made. No one wants to be caught, so everyone watches, but if anyone is caught we laugh good-naturedly, just as we would in a game of tag.

A helpful device for learning to spell and understand the meanings of words is by making nursery dictionaries. Little children are often as interested in finding and analyzing a new word as a new bug. Have ready small oblong sheets of paper with a margin of an inch at the left. Let the child print neatly at the top of one of these sheets the word which you are studying. Then, after you have found the simplest possible definition, print this yourself or have him print it beneath the word. Put these slips in alphabetical order in a special box, or fasten them with a clip inside a cardboard binder which the child has made or labeled for the purpose.

An appendix may be made of common errors. Let him print at the top of each page the correct word or phrase, and beneath it in smaller letters the incorrect one which he sometimes uses.

So in the home, the mother may tactfully point out the child's errors, and the entire family may "play the game." Occasionally the older folks should use an incorrect expression so that the child may "catch" them.

"Ain't" is an ever-present enemy, not particularly easy to overcome. We had been singing Stevenson's "Birdie with a Yellow Bill," one morning, when I said, "Children, I am quite sure that little birdie never went to school. Had he gone, he would have known that ladies and gentlemen never say 'ain't.' They say 'aren't.'" A few days later a little fellow came running up to me, his eyes sparkling with the joy of discovery. This is what he said. "I know all about that 'ain't' word now. If a thing 'ain't' there, you don't say no more 'it ain't there,' you say, 'it aren't there!'"

The children had become conscious of the incorrectness of the expression, but "aren't" didn't always seem to fit. We finally disposed of the matter by calling "ain't" an ugly old word that just steps in and takes the place of several very nice little words, but the children still find it difficult to determine just which one of those "nice little words" should be used.

"Did" is a wonderful little helper when we are trying to master the past tense. Do something, then ask the child to tell you what you did. Let him do something, then you tell him what he did. Illustration: "You walked," "You skipped," "You sang," etc.

"Was" and "were" may be introduced in the same way. Do something, then ask, "What was I doing?" The child must answer in a complete statement. "You were writing" (knitting, singing, or whatever your particular activity might have been).

Let the child do something, then ask, "What were you doing?" Be sure that the child gives a complete statement in reply.

Have the child perform some simple imitative activity, as a horse galloping, a rabbit hopping, a soldier marching, etc. Ask, "What were you doing?" The answer must be given in full:

"I was a little girl writing to Santa Claus."

"I was an aeroplane sailing through the sky."

"I was a farmer plowing" (a lady knitting, sewing, sweeping), etc.

Children delight in these simple pantomimes. They may be made still more interesting by turning them into guessing games. "Try to guess" what the child has been imitating, or do something yourself and make him guess.

"See" and "saw" may be introduced in various ways. The child may close his eyes and see some imaginary object, then tell what he has seen. He may look out of the window or he may look at an object or a picture of an object and tell what he has seen. This, too, becomes more interesting when used as a guessing game.

"See" and "saw" are combined with "go" and "went" in the journey game.

The child takes an imaginary journey. Let him harness up a chair and drive away, sail away on a rug, or travel on a "make-believe" train. When he returns ask, "Where did you go?" and "What did you see?" Introduce "bring" and "brought" by asking, "Did you bring me anything? What did you bring me?"

Let him go to a "make-believe" store. When he returns ask, "To what store did you go? What did you buy?" By asking him to name other things that he has seen, you will stimulate closer and more accurate observation and teach him to classify.

Illustration:

Mother. "To what store did you go?"
Child. "I went to a fruit-store."
Mother. "What did you buy?"
Child. "I bought some apples."
Mother. "What else did you see?"
Child. "I saw oranges, pears, bananas," etc.

Another good "make-believe" game is the "If-I-were" game. It proceeds somewhat as follows:

Question: "If I were a man, I would be a builder. What would you be if you were a man?"

Answer: "If I were a man, I would be a doctor," etc.

Other suggestions:

"If I were a lady, I would be—" etc.

"If I were a fairy" (tell what you would do).

"If I were a traveler" (tell where you would go).

"If I were a painter" (tell what you would paint).

This is particularly interesting when a group of children are playing. Follow out one line of thought with the entire group.

"It is he," "it is she," and "isn't" are emphasized in the following games:

Game 1.

Child. "I am thinking of someone. Who is it?

Mother. "Is it father?"

Child. "No, it isn't he."

Mother. "Is it grandma?"

Child. "No, it isn't she."

Mother. "Is it Cousin Lucy?"

Child. "Yes, it is she.

Game 2 (a group game).

One child closes his eyes while another leaves the room. The first child then opens his eyes and tries to guess who has gone.

Children. "Who has gone?"

Leader. "Is it Mary?"

Children. "No, it isn't she," etc.

"Is it I?" is emphasized in the following, which is another group-game.

Game 3 (a group game).

One child is blindfolded, another taps her on the shoulder. The blindfolded child proceeds to guess who it is.

Susie. "Is it Mary?"

Margaret. "No, it is I."

Susie. "Is it Margaret?"

Margaret. "Yes, it is I."

Margaret then takes Susie's place and the game goes on.

The following will help to overcome the expression "have got." One child hides his eyes while a button is given to some other child. The first child then opens his eyes and guesses who has the button.

Harry. "Have you the button, John?"

John. "No, I haven't it."

Harry. "Have you the button, Mary?"

Mary. "No, I haven't it."

The game may be modified by directing the question to the entire group.

Harry. "Has Mary the button?"

Children. "No, she hasn't it," etc.

Good English is largely a matter of environment—the child speaks only that which he hears; but these little exercises will make him definitely conscious of certain incorrect expressions and teach him the correct ones to use.

While it is true that the mother can not control her child's environment when he is away from home, she can overbalance the neighborhood environment by making the child definitely conscious of the difference between good and bad English form.

One summer I watched with great interest two boys who had been brought up in a typical New England home. Their English was delightful, a decided contrast to that of the children with whom they played. Occasionally the younger boy would lapse into the environmental English, but he was immediately brought to task by the older child, who always said, "Remember, Mother doesn't like us to talk that way." Within a few weeks the country children were making a conscious effort to imitate the little New Englanders. Surely their mother built far better than she knew.

Increasing the Vocabulary

Enlarge your child's experience and *you will,* of necessity, *increase his vocabulary.* New words are usually needed to express new ideas. As an illustration, take the number of new words that have become popular through the extension of a single industry—the automobile industry. Make a list of these words and you will realize what I mean; or, as another illustration, take the words, now in common use, that were seldom heard before the beginning of the World War. Even children having most limited experiences talk freely about camouflage, submarine activities, army organization, and industries which came into prominence during the war.

Have your child describe simple objects or experiences, or let him tell you how he has done certain things. If he needs a definite word with which to express himself, supply it. If he hesitates or stumbles, help him to the correct expression.

As the child grows older, refer him to the dictionary and a good book of synonyms. Subtle word-distinctions help make conversation a fine art.

The Good Old Alphabet

We must not close without mentioning our old friend, the alphabet. Being a wise parent, you already know that the names of the letters should not be taught until the child is familiar with the sounds. When there is no longer any danger of confusion, begin. Teach it in the good old-fashioned way—A, B, C, and right on down through Z. Not only should the letters be learned

in sequence, but individual letters must be recognized wherever seen.

A pleasant way to teach the alphabet is by associating it with pictures or simple nursery rhymes. "A was an apple pie," etc. (the BOOKSHELF, vol. I, page 351).

Spelling

Although spelling does not properly belong to this period, I am going to suggest two or three simple spelling games.

Print some letters on cards. Make them in duplicates and place them flat on the table, where they may easily be seen. For illustration, let us start with the three cards, a, l, l. Build "all," then put b in front of it and build "ball." Continue with other cards, as call, fall, etc., having the child name each letter as he builds the word. Build other series, as the "at" family (bat, cat, fat, etc.), each time spelling the word.

Let the child build any word he likes, from copy if necessary.

Make lists of words and let him build them. Have him build his name, the words father, mother, etc.

Give him a blank-book and help him make his own dictionary, writing each new word learned in its appropriate place.

These are simple little exercises, but they will help prepare for what from sad experience I am tempted to call the real spelling ordeal.

In conclusion, it is well to restate our aims—

1. To enrich the imagination.
2. To widen the field of experience.
3. To stimulate closer and more accurate observation.
4. To create a consciousness of good English.
5. To develop power of expression.
6. To form an unconscious mental adjustment to generally accepted standards of good language form.
7. To prepare an apperceptive basis for an appreciation of the higher art-forms which later life supplies.

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VII. PRIMARY WORK AND PLAY IN READING

BY EDNA E. HARRIS

If you are familiar with the history of written language, you will remember that picture-writing was the first means of written communication, its awkwardness leading to the demand for a more satisfactory method. Symbols were gradually substituted, until to-day picture-writing is no longer popular with adults, although it still retains its primitive attractiveness for children.

At a certain stage of development children "burst into" drawing. This forecasts the reading period and, if wisely directed, may be made a transition step to reading itself.

Children love to express their ideas through the medium of pictures. The child does not consider his pictures simply as illustrative; to him they mean vastly more than this, in fact, they are the story itself. This is his only means of written communication and, as far as he is concerned, it is an entirely adequate one.

Children should be allowed to draw pictures and encouraged to explain their meaning. Listen to these explanations; be interested in them. Occasionally the child will forget just what he was trying to say; offer a suggestion that may help him out a bit. Lead him from the picture to the symbol by suggesting that he print under his pictures certain simple explanatory words. Show him how to do it. He will consider it great fun.

This work should be absolutely free from all formality. The child need not have the slightest idea that you are teaching him to read. Later on a more definite method may be followed (see page 477, but for the present a reading-interest is all that is desired.

At this time the child should be allowed to do his own printing. Opinions differ as to whether script or print should be used. Personally, I find that children themselves usually prefer print, especially the capitalized form, as CAT,* but I realize that script must be taught, so in all my card-work I establish an association by printing the word at the top of the card, where it will be more conspicuous, and writing it in script directly below. (See Figs. 1 and 2. Fig. 2 represents the opposite side of the card.)

Fig. 1

Fig. 2

Thus, while the child's attention is being drawn to the printed form—the form which he will find in his books—he is unconsciously associating it with the script. Merely mention the fact that "boy" is the way it looks in books, and *boy* the way we write it when we write a letter. Afterward direct attention to the printed form and let the script take care of itself.

At some time during this "picture-making" period of development, children begin to manifest an interest in books, not merely for the sake of the illustrations, but with an evident desire to read. This is a "danger zone" in a child's experience, dangerous because it is so frequently misunderstood and misinterpreted. Reading-interest being mistaken for reading-power, the child is forced into the midst of difficulties for which he is totally unprepared.

Reading-power develops slowly, very slowly. Reading involves the mastery of technical difficulties that are not particularly easy for the little six-year-old child to overcome.

The average adult hasn't the slightest conception of the confusion which the printed page presents to the child's mind. At first he is unable to distinguish between words simply in respect to space relationship. Take for illustration the following:

"This little pig went to market." Many children are unable to tell where one word ends and another begins. This may be overcome by separating the words by "fences" or by putting them in "houses"—

This | little | pig |, etc.

This | little | pig |, etc.

—or simply by counting the words. This is a good exercise, even when children are unable to name the individual words.

Read with your child simple stories or Mother Goose rhymes previously memorized, guiding his finger slowly across the printed page and stopping occasionally to point out the name of some familiar nursery friend. This is excellent *preparation* for reading, but it must not be mistaken for reading itself. A child can not be said to read until he recognizes words when found in any relationship. This rote-work, if allowed to continue too long, will degenerate into mere mechanical memorization, so that, as is the case with many of our popular reading-methods, the child will be found to read beautifully with his book upside down!

Just as soon as a reading-interest has been thoroughly awakened, we may proceed to the following method, but the work with the imaginative drawings of the child and reading with the child should be carried out simultaneously with this method for some time.

Since the method is intended to develop reading-power, it should be presented as clearly and as definitely as possible. The printing should be done by an adult and the pictures should be cut from old books or magazines or made by tracing around cardboard patterns and filling in the outlines.

This, of course, does not apply to booklets based on imaginative drawings. In these, both the drawing and the printing should be done by the child.

The method is given in briefest possible form:

1. Pictures
2. Action-Words and Phrases
3. Booklets
4. Rhymes and Stories
5. Card-Games
6. Phonics

1. Pictures

Paste or draw on a Bristol board card a picture of some simple object. Print the corresponding

* At the beginning children may be permitted to print in capitals, since this appears to be the natural order of development, but small letters should be substituted as soon as possible. Attention may be drawn to the fact that capitals are used for names and at the beginning of sentences. Other uses of capitals are unnecessary at this time.

word below. Print the same word again on the opposite side of the card near the top.

Make other cards illustrating other objects. In each case print the corresponding word first below the picture, then on the opposite side of the card.

The pictures may illustrate toys, familiar animals, simple objects in nature, as trees, nests, eggs, flowers, etc., or simple household objects, such as tables, chairs, dishes, or spoons. The words need not necessarily be limited to words of one syllable, although it is quite obvious that extremely difficult words should not be used.

(*a*) Have the child point first to the object, then to the word, naming each in turn. Repeat with three or four other cards.

(*b*) When the relationship has become well established, cut the printed word from the bottom of *one* card. Let the child see you do this or, better still, let him do it.

Place the word directly above the picture. Point and name again.

(*c*) Turn the card over and compare the two words.

(*d*) Repeat with other cards.

(*e*) Mix the detached cards and have the child replace them under their corresponding pictures. Teach him to verify his work by turning the picture-cards and comparing the detached words with those on the opposite sides of the picture-cards.

As proficiency is attained add other cards.

Simple classification may be made, as toys, animals, colors, Mother Goose characters, etc.

2. Action-Words and Phrases

Print words designating simple activities, such as run, jump, skip, etc. If cards are made, have the capitalized form appear on one side.

Show but two words at first, saying, "This word tells you to run, this one to jump." After the child has looked at them carefully, point to one of the words and say, "Do what this word tells you to do." If the child jumps when the word is "run," laugh with him over his mistake.

Make a number of cards containing action-words only, having the child himself select suitable actions.

Vary by making simple classifications, such as the following:

"What can we do with a ball?" Roll, bounce, throw, catch.

"What can a dog do?" Bark, run, jump, etc.

"What can boys and girls do?" Play, skate, sing, etc

After a reasonable amount of experience with words alone, introduce simple action-phrases;

Roll the ball.
Run to the door.
Come to me.
Skip around the room, etc.

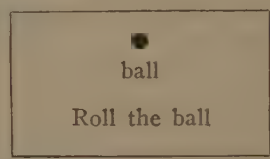
As the card is shown, the child performs the action designated.

3. Booklets

Children should be allowed to make their own primers. Begin by using imaginative drawings illustrating single objects. Have each booklet illustrate a definite idea, as "My Toy Book," "Animal Friends," "Mother Goose Book," etc.

The first step will be to print simply the name of the object; later, appropriate activities may be introduced.

Illustration:



The animal series should be an interesting one. Pictures may be used.

dog	cat
Run, dog	Jump, cat

A still more difficult step will be to lengthen the story, as—

See the dog run.
See the cat jump.

4. Rhymes and Stories

Booklets may be based on rhymes or stories in which simple sequences are apparent. These should be very simple at first and increase in difficulty as the child becomes ready for them.

For illustrations, use pictures cut from old books or magazines, or trace around cardboard patterns and fill in the outlines with colored crayon. This should be done by the child.

Under each picture print one sentence, leaving room for others which may be added later. If desired, the mother may print the sentence on a separate slip of paper and the child may be allowed to paste it under the picture where it belongs.

Try these last two methods with the Primer in the third volume of the BOOKSHELF, and continue with subjects suggested by BOOKSHELF pictures.

Illustration:

THE THREE BEARS

As an introductory step, use cards illustrating the words bear, bowl, chair, bed, and girl.

Step 1. Page 1 of the booklet should illustrate the father bear. Under the picture print "The father bear." Pages 2 and 3 will illustrate "The mother bear" and "The baby bear."

Succeeding pictures will show:

Page 4. "The father bear's bowl."
Page 5. "The mother bear's bowl."
Page 6. "The baby bear's bowl,"

followed by the chairs, beds, and a picture of Goldilocks, who may be designated "The little girl."

Step 2. Make printed strips corresponding to the sentences under the pictures. Have the child compare and match them.

Step 3. When there is no longer any difficulty in matching the sentences mentioned above, take the strips and cut them into separate words. To avoid confusion, work with but one strip at a time.

Use the following plan:

Sentence-strip: "The father bear."
Words cut from above—"The, father, bear."

(*a*) Arrange the words in order. Remove one. "Which one has gone?" Replace and remove another, etc.

(*b*) Rearrange words in any order and remove one at a time.

(*c*) Introduce the words in any of the following devices.

1. *Ladder.*—This device is a very old one. Print one word on each rung. The child climbs up and down the ladder by naming each word in turn. Failure to name a word correctly signifies that he has fallen from the ladder. Sympathize with him over his downfall and bind up the "broken bones."

2. *Soap Bubbles.*—Draw a picture of a pipe and several soap bubbles. Print one word in each bubble. Naming the word bursts the bubble.

3. *Stepping-Stones.*—Sketch roughly several stepping-stones lying between the opposite banks of a stream. Print one word on each stone. Cross the stream "without getting your feet wet."

4. *Apples on a Tree.*—Draw a picture of an apple tree. Print one word on each apple. How many apples can you pick?

5. *The Hunting Game.*—This should be used very often. Look through newspapers, magazines, and books, and see if you can find a word "hiding anywhere."

This identification of familiar words is an invaluable exercise.

Step 4. When the child becomes familiar with the words in the sentences previously given, introduce new sentences, *one at a time*, following the preceding plan with each new sentence.

Illustration:

Page 7. This porridge was too hot.
Page 8. This porridge was too cold.
Page 9. This porridge was just right.

Succeeding pages:
This chair was too high (low, just right).
This bed was too high (low, just right).
The little girl (or Goldilocks) ran home.

The rhymes in the BOOKSHELF, vol. I, pages 249-254, offer excellent suggestions for a twelve-page booklet.

"Hey, Diddle, Diddle" (Mother Goose) is especially good for this kind of work. At first single objects will appear in the following order—cat, fiddle, cow, moon, dog, dish, and spoon. Have the cat and the fiddle on the same page so that they may be easily combined into, "The cat and the fiddle." Dog and moon, and dish and spoon, should be combined in the same way. Sentences may evolve in the following order:

The cow jumped.
The cow jumped over the moon.
The little dog laughed.
The little dog laughed to see such sport.
The dish ran away.
The dish ran away with the spoon.

Other rhymes will readily suggest themselves.

Longer rhymes or simple cumulative tales from the BOOKSHELF may be used, such as:

	VOL.	PAGE
The kitten that forgot how to mew	1	90
The house that Jack built	1	111
The house that Jill built	1	116
The old woman and her pig	1	119
The fine good show	1	204

As an advanced step, rhymes may be used without the illustrations.

Step 1. Memorize the rhyme.

Step 2. Repeat it over and over again, pointing to each word in turn.

Step 3. Cut it into lines and try to piece it together again. When doing this, it is well to have a copy of the rhyme to use for reference.

Step 4. Cut the lines into phrases, as "The cow jumped" "over the moon." Try to piece these together again.

Step 5. Cut into words. Recombine the words into phrases, then lines, and later into the rhyme itself.

Step 6. Use the words in the devices previously mentioned or in the following:

1. *The Bank.*—Use a small box for "the bank." As words are learned, put them in the bank; if old words are needed at any time, draw them out.

The child may be the banker and the mother may call upon him for certain words which he must find in the bank.

2. *Playing Store.*—This may be a toy store, a vegetable store, a fruit store, or any other store desired. The words to be used will depend entirely upon the kind of store.

If a toy store, each word should represent some toy. The picture should be on one side of the card, the printed word on the other. Arrange the cards with the word-side up. The child should be the store-keeper.

The mother may say, "I would like to buy a drum." The child must find the word *drum;* if he is unable to do so, he may turn the cards and look for the picture. This may be made to correlate with arithmetic by placing prices on the various toys, paying for them with toy-money, and having the child determine the amount of change.

3. *The Menagerie.*—Use word-cards designating the names of animals found in a menagerie. "Visit" the menagerie.

4. *The Farmyard.*—Same as menagerie, substituting domestic animals.

The importance of these devices must not be underestimated. The obtaining of instantaneous recognition is one of the most difficult problems the reading-teacher has to meet. Children will often recall having seen a word and still be unable to give its name. The adult experiences very much the same feeling when, seeing a familiar face, he exclaims, "Who is that man? I am sure I have seen him somewhere, but I can not recall his name."

A great amount of repetition is necessary before words become so firmly established that they are easily recognized wherever found. The device is a delightful and effective means of repetition, but occasionally more definite card-games should be used.

5. Card-Games

Exercise 1. Hold a pack of cards, on which words have been printed, in the right hand. With the left hand remove one card from the back of the pack and place it in the front of the pack, where it may be easily seen.

The child names the word.

Repeat until all the cards have been used. Work rapidly.

Whenever the child fails, remove the card. Keep score and note progress, both as to the number of words missed and the time required to say all the words in the pack.

Exercise 2. Print a number of words on a large sheet of paper. Use the word-cards as directed in Exercise 1. Whenever one of the words listed appears, name it and cross it off.

Exercise 3. Make charts containing the words printed on cards. Cover each word with a corresponding word-card.

Exercise 4. Take separate word-cards and combine into sentences. Aim for originality.

6. Phonics

Reading-power is most easily developed through the constructive use of phonics, but phonics should not be introduced until reading-interest has been thoroughly aroused and ample opportunity given for mastering the simpler forms of reading-mechanics.

Many schools introduce phonics entirely too early and crowd too much of it into the first year. This is inadvisable for two reasons: first, it makes too great a demand on the child; secondly, it tends to develop word-consciousness by emphasizing the word itself rather than the idea it is intended to convey. Sentences devised solely for the development of phonetic power are usually stupid and meaningless. For these reasons the mother-teacher may decide to postpone phonics until school-days.

One of the best ways to introduce phonics is through the use of the initial consonants. In order to fix the sounds in the child's mind, they may be derived from appropriate words, as "b" from "ball," "c" from "cat," or they may be associated with certain familiar sounds. This latter device is an artificial one, it is true, but it helps develop interest and is an aid to memory.

"The Little Pink Pig," the BOOKSHELF, vol. I, page 185, may be used as a point of departure.

When the little pink pig met the cow, "the big red thing shook its head and said, 'moo.'" Pronounce the "moo" very slowly, prolonging the consonant "m." Point to the word and have the child repeat it with you. Be sure that you emphasize the "m."

By and by "he almost ran into a lot of two-legged things. One of them said 'Hiss—ss.'" Emphasize the "s." Although in this case "s" is not used as an initial consonant, this is a good word from which to derive the sound.

At the conclusion of the story the mother-pig promises to take the little pink pig out walking every day. These future journeys will serve to introduce other sounds. The following may be woven into a story.

In the barnyard:

1. b. The little dog that barked at them. "Bow-wow-wow."
2. r. The big dog that growled at them. "R-r-r."

3. f. The cat that was afraid of them. "F-f-f."
4. c. The pigeons spreading their wings in the sun. "Coo-coo-coo."
5. p. The baby chickens. "Pee-eep, pee-eep."
6. qu. The ducks. "Quack-quack."
7. ă. (as in at) The little lamb. "Baa-aa-aa."
8. l. The little bell on the cow's neck. "Ling-a-ling."
9. n. The horse. "N-n-n-n-n."

On the big road:

1. z. The little bee gathering honey. "Buzz-zz."
2. h. The boy running for the train. "Huh-huh."
3. d. The big bell on the engine. "Ding-dong."
4. ch. The engine. "Choo-choo-choo."
5. wh. The whistle. "Wh-wh-wh, wh." (Sounded "hoo-hoo-hoo, hoo.")

On the way home:

1. g. The little baby. "Goo-goo-goo."
2. sh. The mother rocking the baby to sleep. "Sh-sh-sh."
3. t. The big clock in the hall. "Tick-tock, tick-tock."

Home again snug in bed:

1. w. The night wind that makes little pigs glad they have nice warm homes. "W-w-w." (Sounded like oo in moon.)

When the child has become familiar with the preceding sounds, a series of illustrative cards should be made. Under each picture print the full sound; directly under that print the consonant.

Illustration: Ding-dong. Tick-tock.

Print the same thing on the opposite side of the card near the top. Follow directions for pictures.

Introduce the sounds in any of the devices suggested on pages 478 and 479.

The five consonants, j, k, v, x, and y, not included in the list, may be derived from the names of objects.

j—Jack in the box.
k—kite.
v—van.
x—Roman numeral X. Illustrate with ten-pins.
y—yacht.

This idea may be extended and an interesting series of cards made in which the initial consonants will be derived entirely from the names of objects.

Simple classifications should be made.

Name words beginning with b, m, c, etc.

Play the following game:

Mother. "I am thinking of a word that begins with r." (Sound the letter, do not name it.)
Child. "Is it run?"
Mother. "No, it is not run."

Do not limit the number of chances. After a time help the child out by some suggestions, as, "It is something you can do with a ball." In all probability he will now guess that the word is roll.

Simple constructive phonics may now begin. This should proceed orally at first; later, printed cards may be used. The following is merely suggestive:

1. Build new words by joining initial consonants to words with which the child is already familiar.

(*a*) *Mother.* "I know a word that rhymes with all."
Child. "Is it ball?"
Mother. "No, it is not ball."
Child. "Is it tall?"
Mother. "Yes, it is tall."

Other words may be used, as am, an, and, at, it, in, and the phonograms, ing and ight.

(*b*) Print these words on small Bristol board cards. Several cards should be made for each word. Print the initial consonants on cards of the same size. Combine to form new words. Arrange vertically in rows, having the key-word at the top.

all	at
ball	bat
call, etc.	cat, etc.

2. Separate words into their phonetic elements and recombine the sounds so as to form new words.

(*a*) Print the word "moon." Pronounce it.
Cover the "oon" and sound the "m."
Cover the "m" and sound the "oon."
Uncover and sound the word as a whole.
Repeat with the word "sat."

(*b*) Separate the sounds by cutting between them.

m	oon	s	at

Recombine:

m	at	s	oon

Do this with other words. Keep the cards in a box and encourage the child to build words for himself. Help him by giving him reference-cards on which are printed series of words based on given key-words.

came	sun	ring	play
game	fun	sing	say
name	run	king	hay

3. Teach the vowel-sounds by saying: "These are five little friends who help us talk. Their names are:

ā (as in ate) ō (as in go)
ē (as in me) ū (as in use)
ī (as in kite)

Sometimes they say:

ă (as in at) ŏ (as in not)
ĕ (as in let) and ŭ (as in cup)
ĭ (as in it)

Other vowel-sounds should not be introduced at this time.

Build words in which the long vowel-sounds occur. This may be done in either of two ways:

(*a*) By joining initial consonants to phonograms, formed by uniting a vowel and a consonant, and adding final "e."

Illustrative phonograms:

āce, āde, āge, āke, īde, īne, ōme, ōne, etc.

(Long "e" has been omitted, since it does not readily conform to this scheme. Long "e" usually occurs as "ee" followed by a consonant alone without the final "e.")

Illustrative words:

face	fade	cage	bake
race	made	rage	cake
lace	shade	page	make
hide	fine	home	bone
ride	dine	dome	cone
side	mine	Rome	shone

(*b*) Words may be formed by combining initial consonants with vowels, and uniting the phonetic elements thus formed with consonants followed by final "e."

Illustration:

ba—ke	bake	ga—me	game
ca—ke	cake	sa—me	same
di—me	dime	ro—se	rose
ti—me	time	no—se	nose

Personally, I prefer this latter method, although I realize that the former is more generally used. This method conforms to our natural method of speaking and gives the child an initial impulse toward pronouncing the word.

With little children it may be introduced in the form of a story.

"One day Mr. B. and Mr. A. were out walking together (name the letters but do not emphasize the names—it is the sounds that are important at this time). Mr. B. said "b" and Mr. A. said "ā," but they both spoke so quickly it sounded as though they were saying "bā." Now Mr. K. and Mr. E. were out walking, too. They were on the opposite side of the street. Mr. E. is very polite, he does not talk when others are talking, so he was listening to Mr. K., who said "k." By and by the four friends met. Mr. B. and Mr. A. said "bā"; Mr. K. said "k." It sounded like a word that you and I know. Can you tell me what that word is?"

These stories may sound somewhat far-fetched, but the teacher who has gone through the agonies of teaching reading knows only too well what a faithful friend the imagination is.

The method of procedure is the same for the short vowels, but when we use these, the final consonant usually "walks alone," or "with its twin brother."

ră t	mă n	bĕ ll
ră t	ă n	fĕ ll

4. As soon as the child is familiar with single consonants, blended consonants may be introduced. These may be derived from key-words, as:

bl from the word "blue"
cl " " " "clap"
br " " " "bring," etc.,

or they may simply be formed by combining the two sounds, as:

"s" and "m" to form "sm"
"p" " "l" to form "pl," etc.

While the following list is not exhaustive, it contains the blended consonants most frequently used:

br, cr, dr, fr, gr, pr, scr, spr, str,
tr, thr, wr,
bl, cl, fl, gl, pl, sl, spl,
sc, sk, sm, sn, sp, squ, st, sw, tw, wh,
th as in that (vocalized),
th as in thank (aspirant).

5. Frequently we come across letters which are not sounded. These are the "polite letters" that do not talk while others are talking. This "polite-

ness" is not limited to final "e," for often other letters are "very polite."

Silent "i" in "āi" as in pail.
Silent "a" in "ēa" as in each.
Silent "a" in "ōa" as in oats, etc., etc.

A further discussion of phonics would lead us beyond the work of the first year. Personally I feel that even this is more than should be expected; however, it may be accomplished if the child is guided by the spirit of play.

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VIII. BEGINNING TO WRITE*

BY ALICE M. KRACKOWIZER

— Used in MC pp 535-536

Writing, a Means of Communication

ANYTHING that is a part of the child's experience in life may function in his written expressions, providing only (1) that he has something to express; (2) that he wishes to express it through the symbols used in writing; (3) that the mechanics of the process are not beyond his muscular and nervous control. In written expression again the child's motive should be the dominating factor in the situation. With this in mind, the thoughtful teacher can grasp many opportunities for guiding the children along this avenue of expression. Unless used in this manner, written expression has no place on the program of any grade; only thus can it be what it should be, expression of thought for the satisfaction of oneself, or the benefit of others. Why should little children be forced into the mechanics of writing unless they have in their minds something they wish to convey to others through this channel?

Those of us who are placed in a position where we *must* teach writing may be reassured by the fact that most children will wish to write as they wish to read,—at a reasonably early age and for the same reasons already stated. Hence the question largely becomes one of rationality in approach and method, such as has been suggested in connection with the teaching of reading.

As to method: The word should be written upon the board in large, well-formed letters. It should be erased before the child writes it; the limiting effects of *copying* in the early stages are seen in the lack of independence and the absence of freedom of movement, which is one of the first essentials in learning to write. When necessary, tracing on the blackboard may be resorted to as a preliminary step in order to acquire muscular control and a sense of form; this should be done only in cases of extreme need. The teacher may also guide the hand and arm for the same purpose. The teacher may write much and freely for the children; imitation plays an important part in this work, and the unconscious feeling for rhythm and motion acquired in this way is a great help.

Attention, however, should not be centered upon the movement but upon the finished product. This is in line with modern psychological teaching. The pattern also must be good, because of the imitative impulse of the child.

Paper and pencil should not be used at all until considerable freedom of movement and skill in producing form have been attained upon the blackboard. Freedom of movement is more important than speed. Large, unruled paper and thick pencils furnish the necessary material when the time for this change has come. As to form, it should be stressed only when interfering with legibility or when resulting in carelessness; it should not be an end in itself, because of the fact that it will then interrupt the true function of writing, which is the expression of thought.

In the primary grades, children's attention should never be called to the mistakes they have made in writing; instead, the wrong form should be erased, the word rewritten by the teacher and special emphasis placed upon the portion presenting the difficulty.

Suggestions for Written Work

1. Pictures mounted and used for various purposes can be labeled by the children. This applies not only to the field of nature-experience, but to every other field of activity. For instance, in playing store, in gardening, in camping, in reproducing phases of primitive life, the various names may be written for purposes of identification. In camping, for instance, we may find "tent," "spring," "woodpile," "bed," etc., written in large letters and attached in the proper places.

2. In dramatization of stories the characters may be written on the blackboard by the children opposite their names. For instance:

hen	Alice
cat	John
rat	Mary
pig	Louis

* From "Projects in the Primary Grades." Used by permission of The J. B. Lippincott Company, Publishers, Philadelphia.

3. In impersonation of birds or animals children may write:

I am a—— (whatever the bird).
Who are you?
Can you——? (whatever the action).

Later on the children may write descriptions of themselves as representing certain characters to be guessed by others. Any number of variations can be introduced.

4. Simple invitations can be written and illustrated for various social purposes.

5. Children can record excursions taken or experiments made, or reproduce conversations worked out for dramatic purposes. They may be written upon the blackboard upon the *return from an excursion,* printed, and read by the children.

6. The calendar necessitates a certain amount of writing.

7. Simple messages to sick friends, to Santa Claus, for birthdays, for materials needed, may introduce the letter-writing.

8. The gardening project furnishes opportunity for number, reading, and writing. The labeling of rows where seeds have been planted; the cost of seeds and plants; expenses of tools used; calendar of planting, progress, harvesting; the entries for the school fair; prizes awarded, etc.

9. Recipes worked out in connection with harvesting and with excursions to farm and country involve number, reading, and writing; records of experiments performed do the same; records of excursions are of intense interest to children.

10. The keeping of chickens necessitates reading, writing, and number. The care of other pets may suggest the same.

11. Daily bulletins recording data of interest may be posted.

In every case, writing should be a normal expression of thought, just as is speaking, drawing, modeling, or any other form of expression.*

new all rights one

IX. PRIMARY WORK AND PLAY WITH NUMBER †

BY EDNA E. HARRIS

ARITHMETIC is the one subject which lends itself most readily to the play-idea. Without entering upon the much-debated question, When shall arithmetic be introduced? it may be positively stated that the child's delight in number-games is sufficient justification for its early introduction, I might say continuation, in the course. It is to be conceded that he is to be taught only the very beginnings of number and the most elementary number-processes, and demands for immediate proficiency in handling number must not be permitted to interfere with his normal development.

The three phases of arithmetic to be considered are: counting, reading numbers, and the teaching of definite number-combinations. It is the opinion of modern educators that written arithmetic should be eliminated from the first year. I heartily indorse this opinion, so I have omitted it here.

Counting

(a) *Games*

Counting appeals to the majority of children, its fascination being probably due to their innate response to rhythm. But purely rhythmical counting is to be avoided. At this time there must be constant association between objects and definite number-ideas. This does not mean that the counting exercises be allowed to deteriorate into the counting of groups of uninteresting objects merely for the sake of such association. This is both unnecessary and unjustifiable, especially when there are so many points of interest from which to proceed.

Bouncing a rubber ball either by hand or by an attached tennis-racket is in itself an interesting occupation; it becomes doubly so when it is made a test of skill.

"How many times can you bounce the ball

* At this point it is interesting to read "How Barbara Began Writing," on page 538.

† The other articles that have reference to number-work, particularly the one entitled "Home Opportunities in Number," emphasize how the child's play and work themselves bring him into interesting situations, the solution of which is found in exercises with number. Miss Harris's own problem is a different one. She works in a large primary room with screwed-down desks and no apparatus except what she makes herself. Her contribution is all the more valuable on this account.

She shows us how one may use common materials and the game-spirit, in an orderly manner, to solve the simple number-problems and master the first tables and number-combinations. She also helps both mothers and teachers who are interested in children in the old type of schools by revealing how arithmetic may be relieved of its deadly dullness. The painstaking detail with which she works out her methods reminds us that there is no royal road to learning in any field, and that, no matter how playful the method, some sort of drill and repetition is necessary in the case of all but precocious children before arithmetic can be made a dependable tool.

Of course, the mother at home may utilize "real things," such as the seeds of the garden, the knives and forks of the table, the food from the kitchen, instead of the tablets and disks which Miss Harris found necessary in the schoolroom, and she may extend her practice with the building-blocks in the nursery.—*The Editors.*

without stopping?" Try it a number of times; compare the numbers; do they show progress? If several children are in the group, the element of competition enters and lends interest to the game.

Ring-toss is another game in which counting is prominent. The child may be asked questions as follows: "How many rings are there to toss?" "How many rings did you throw over the stick?" "How many fell outside?"

A ball may be balanced on a box or a cube and placed on a long table or on the floor. The child should be allowed a definite number of chances to unbalance the ball by rolling another toward it. "How many times did you hit the box?" "How many times did you unbalance the ball?" "How many times did you fail?"

Tenpins is another good counting-game which closely resembles the other. Skipping rope is a game of this type.

(*b*) *Dramatization*

In order to make the counting process still more definite, have the child group his ideas around familiar songs, rhymes, stories, or pictures in which certain numbers stand forth more or less prominently. That is, in order to dramatize these, he unconsciously becomes aware of the numbers.

The following rhymes, nearly all found in volume I of the Boys and Girls Bookshelf, will be found helpful in connection with number-work:

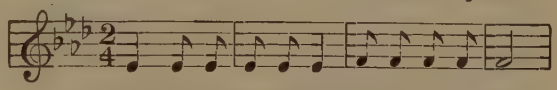
		VOL.	PAGE
1.	Hickory, dickory, dock	1	42
2.	Two little blackbirds	1	10
3.	Old King Cole	1	55
	The three bears	1	220
	Three little kittens	1	38
	Three wise men of Gotham	1	41
	Three little bears	1	171
4.	The Horner brothers	1	59
5.	Baby's toes	1	6
	Thumbkin, pointer	1	8
	Naming the fingers	1	8
	Baby's toes	1	7
	An old Norse finger play	1	6
	Greeting	1	10
	Said this little fairy	1	12
	Putting the fingers to sleep	1	13
	The family	1	16
	Five little chickadees	1	482
6.	About six little chickens	1	86
	The washing	1	250
	Which do you choose?	1	251
	The cut-out cats	4	163
7.	The days of the week	1	249
	Days of birth	1	250
	Baby's play days	1	250
	Solomon Grundy	1	250
	Seven little mice	1	251
	Visiting	1	252
9.	Pussy and the mice	1	41
10.	Ten little squirrels	1	14
	Rhyme	1	255
	Ten little rabbits	1	258
	In July	1	260
	Ten little cookies	1	263
	Baby's ten little live playthings	1	2
12.	Over in the meadow	1	225
20.	Buckle my shoe	1	264

Many of the rhymes and stories may be dramatized, and the dramatizations will necessarily involve the use of a number of children. Where the desired number is not available, pictures or objects may be substituted, or the dramatization may be turned into drawing or picturing it.

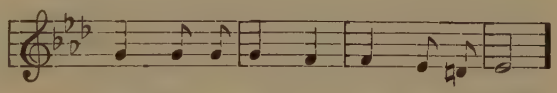
The plan will be carried out with the "Chickadee" game. Other dramatizations should be used in the same way, if the child is to receive definite number ideas.

FIVE LITTLE CHICKADEES.

Harriet S. Jenks.

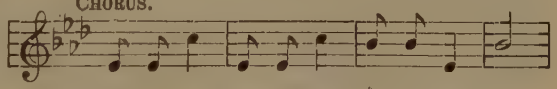


Five lit- tle chick-a-dees, Peeping at the door;

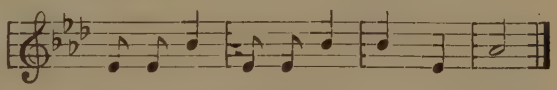


One flew a - way, And then there were four.

Chorus.



Chick-a - dee, chick-a -dee, hap-py and gay,



Chick-a - dee, chick-a - dee, fly a - way.

2. Four little chickadees,
   Sitting on a tree;
   One flew away,
   And then there were three.

3. Three little chickadees,
   Looking at you;
   One flew away,
   And then there were two.

4. Two little chickadees,
   Sitting in the sun;
   One flew away,
   And then there was one.

5. One little chickadee,
   Left all alone;
   He flew away,
   And then there were none.

The dramatization is very simple. At the beginning of the song, five children sit in a row on the floor. When the line "One flew away" is sung, one child imitates the departing chickadee and "flies" to some other part of the room.

When all the chickadees have flown away, sing the following:

Five little chickadees,
All gone away;
But they'll come back
Some bright happy day.

Chickadee, chickadee,
Happy and gay;
Chickadee, chickadee,
Fly this way.

The chickadees fly home again and are given food and water, for which they gratefully peep their thanks.

This may also be used as a finger-play, the disappearing chickadees being represented by turning first the thumb, then each succeeding finger, into the palm of the hand.

(c) *Objects*

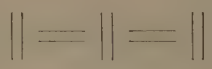
Stick-laying.

Exercise 1. Another way in which counting may be made definite is by laying sticks or toothpicks in simple succession, the units being based on the number desired.

Illustration: One soldier standing up, one soldier lying down, etc.

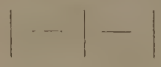
Or,

Two soldiers standing up, two soldiers lying down, etc.



Or,

One long stick, one short stick, etc.



Or,

One long stick, two short sticks, etc.

If colored sticks are used, the alternation may be that of color.

One red stick, one yellow stick.

Or,

Two red sticks, two yellow sticks.

Or,

One red stick, two yellow sticks, etc.

These are not only good counting exercises, but they also lead to originality in design and border-making, and are ideas which should be carried over from the kindergarten to the first year.

Exercise 2. Stick-laying affords opportunities for making objects within definite number-limits. Mother and teacher alike will find it both profitable and interesting to continue this occupation, remembering that it is now number, rather than form, that is to be made the dominant idea.

Give the child ten or twelve sticks; from this number he must select the number needed. The mother has a similar pile.

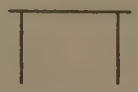
Mother. "I can make a chair with some of my sticks." Makes the chair. "How many sticks did I use?" "See if you can make a chair with four sticks." The child must select the number of sticks with which to build.

Mother. "I can make a prettier chair." Makes the chair. "How many sticks did I use this time?" "See if you can make a chair with five sticks."

The child himself will readily invent other objects. The following are merely suggestive;

Windows

Soldier's Hat



Table

House

Exercise 3. The organization of our national army may be demonstrated, to the child's profit and delight.

Illustration:

Squad, consisting of corporal and seven men. (8 sticks.)

Platoon, consisting of seven squads, three sergeants and one lieutenant (60 sticks), etc.

Wire Rings. Wire rings lend themselves very readily to simple counting exercises. As a substitute for the kindergarten rings—which come in three sizes, one inch, one and one-half inch, and two inches diameter—use curtain-rings or rings cut from cardboard.

PRIMARY WORK AND PLAY WITH NUMBER

Make shell-borders as follows:

Simple alternations of one and two:

Bead-stringing. Bead-stringing is a kindergarten occupation that offers wonderful opportunities for counting.* The alternation may be one of color or form—one yellow bead, one red bead, or two red beads, two yellow beads, etc.; or one cube, one sphere, or two cubes, two spheres, etc.

Any number of combinations will readily suggest themselves.

Chain-making. Chain-making is another kindergarten occupation that may be made to serve as a delightful counting exercise.

Paste the first strip so that the ends overlap. Insert the second strip, then paste so that the ends overlap, etc., etc. Alternations of color may be made the basis for counting by ones, twos, threes, etc. A pretty Christmas chain may be made by alternating reds and greens—one red, one green, or two reds, two greens, etc. A patriotic chain—one red, one white, one blue, etc.—gives an opportunity to count by threes. A Thanksgiving chain may be made by alternating yellows and browns.†

Reading Associated with Counting

(*a*) *Games*

Keeping Score.—Keeping score has the double advantage of recording the child's progress and familiarizing him with written symbols and their meanings.

When playing the games suggested for counting, keep score. Call the child's attention to the symbol. Have him repeat it, so that you may be sure that he knows the number for which it stands.

(*b*) *Booklets*

Pasting.—Direct association may be made with the written symbols by pasting pictures, or small squares or circles, cut from colored paper, on sheets of heavy drawing-paper, and either printing or pasting the corresponding numbers below. These sheets should be arranged in numerical sequence and tied together in book-form.

The size of the sheets will depend upon the size of the pictures, but they must be uniform. The numbers may be cut from calendars and the pictures may be taken from old books or catalogues, but are preferably those made by the child himself with the aid of patterns.

Additional interest is given if the child is allowed to do his own cutting and pasting.

Exercise 1. Pictures. Illustration: Two Birds.

A picture of a bird may be found in a nature-book or a child's picture-book. Sets of bird-pictures may be obtained at a nominal price from the National Association of Audubon Societies, 1974 Broadway, New York City.

Carefully trace the outline with tracing paper and cut this out for a pattern. Pin this pattern to a piece of stiff paper (Bristol board or cardboard), and draw the outline. Cut this out and give it to the child as a guide. He may cut his birds either from colored paper or from white drawing-paper colored with crayon. If white paper is to be used, be sure to color it before cutting out, otherwise the edges are likely to be torn.

When the birds are ready, paste them on the mounting sheet and paste the figure 2 below. Repeat this with each of the other numbers, at least from one to twelve, using any kind of pictures desired. When complete, let the child arrange them and tie them together in book-form.

Exercise 2. Stories, Rhymes, etc.

An interesting number-book may be made by mounting pictures for stories, rhymes, and interesting facts associated with definite number-ideas. The pictures may be taken from old picture-books, or they may be imaginary drawings made by the child. Use but one picture for each rhyme. The list on page 478 will suggest suitable ideas.

The spectrum colors were not included in the previous list.

* Remember Miss Newman's article on "Bead-Stringing," and what Mrs. Newell said about it last year. (See page 298.)

† My small niece and I have a game which we call "Making patterns"; we play it on the typewriter. First I lock the machine so that the "figure characters" will be written when a key is struck. Then we use the equality (=) or the number (♯) sign or both. When only one of these characters is used we make the pattern by changing the ribbon so that first it writes black and then red. We decide on the "unit" or "count" for our pattern, and then strike the chosen key that number of times, when we change to the other key or change color. The pattern is varied as in weaving.—~~J. B. B.~~ J. B. Webster

*Drawing.**

Exercise 1. Drawing based on objects, borders, or designs made in stick-laying.

Exercise 2. (*a*) Imaginative drawings made to illustrate each number from one through ten.

Illustration:

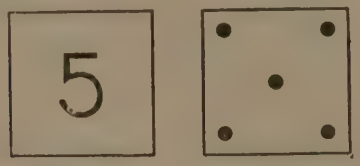
(*b*) A delightful little five-page booklet may be made by imaginative drawings illustrating the story of "The Three Bears."

Page 1. The bears
Page 2. Three bowls
Page 3. Three chairs
Page 4. Three beds
Page 5. Goldilocks running away from the bears.

(*c*) *Dramatization*

Make squares of cardboard or Bristol board and either print or paste one number upon each card. If desired, a corresponding number of squares or circles may be drawn or pasted on the opposite side.

Illustration:



FRONT REVERSE

The size of the squares, and consequently that of the numbers, will depend upon the distance from which the cards are to be used. If the games are to be played between the mother and a very small group of children, small cards will do, about 4 x 4. When used in the schoolroom, the figures must be large enough to be seen easily by every member of the class, hence large cards are needed—about 7 x 7.

Dramatize the rhymes or stories previously suggested and use these cards, changing them to correspond with each new scene.

Illustration: "Five Little Chickadees."

Five children take part in this game, so five cards must be used.

When there are less than five children playing, use it as a finger-play.

Arrange cards consecutively as follows:

"How many chickadees are there?" Ans.: Five. "Count them." As the chickadees are counted point to the corresponding card. Play the game. When the first chickadee has flown away, remove the last card. "How many chickadees are there now?" Ans.: Four. Count them again, pointing each time to the corresponding card. Continue the game and as each succeeding chickadee flies away, remove the last card. Stop each time to count and call attention to the cards.

When the last chickadee has flown away, call attention to the fact that none remains, and show a card on which 0 is printed. Call attention to the fact that this is the symbol which stands for nothing at all.

(*d*) *Objects*

Exercise 1. This device may easily be made at home. Take a wooden box—a cigar-box will do—cut down the front until it is about one-half as high as the back, then slope the sides. Divide the box into eleven compartments. These compartments may be made by cutting strips of wood from the lid a little shorter than the width of the box and gluing them in, in crosswise divisions.

Cut from an old calendar the numbers from naught to ten. Arrange these numbers in numerical sequence, and paste one number at the back of each compartment.

Leave the first compartment empty, place one stick in the second, two in the third, and so on.

Mother. "Bring me five sticks." The child takes the sticks from the compartment marked five.

Mother. "Bring me nine sticks." The child takes the sticks from the compartment marked nine, etc., etc.

The greatest value of this device lies in replacing the sticks. All the sticks should be placed in one pile, then replaced in the box in their respective compartments. The first compartment

* Dr. Junius L. Meriam acknowledges some place for handwork as a child's means of expression for ideas in addition and multiplication, such as by the arrangement of blocks or the cutting of squares and disks, but he thinks this is more likely to be true of children who do not yet have sufficient control of language to express their ideas. He warns us that the peril of the method may be that they shall be so much more interested in the construction than in the idea that they might miss the idea we are trying to convey.—*The Editors.*

will, of course, remain empty. This will help the child to realize the significance of the naught.

Exercise 2. Small wooden cubes and the Bristol board number-cards may be used in this exercise. If desired, buttons or toothpicks, in fact any common object, may be used instead of the cubes. Arrange the cards in natural order. The children close their eyes and a certain number of cubes or objects are placed on the table. At a certain signal the children open eyes, and find the card containing the corresponding number.

When the relationship has been well established, arrange the cards in any order and repeat the game.

In using the above device it is wise to limit the number of cards and cubes to a small number, possibly eight or ten.

In all the foregoing exercises there has been more or less direct association between number and its corresponding symbol, but the child must learn to know number as an abstract idea; he must know the symbol without stopping to count objects. We must now advance to exercises in which the symbol appears alone.

Number and Reading

The calendar may be used as an introductory step. Secure a large block calendar. Let the child take off the daily sheet each morning and tack it with a thumb-tack in a place especially reserved for the purpose. A large sheet of cardboard or a piece of denim fastened to the wall will do. Place it low enough so the child can reach it easily.

At the end of each month remove the old papers and begin over again, saving the old numbers for pasting purposes.

Letters and figures, either cut from or pasted on cardboard, may be used to record the date. Have the child copy the date from the calendar, giving him as little help as possible.

The following simple exercises will help establish the symbol in the child's mind.

At least four or five figures must be learned before these games can be played.

Exercise 1. Cards arranged in sequence.

(*a*) Which card tells the story about the "Five Little Pigs"?
Which one stayed at home?
Which one cried "Wee, wee, wee," etc.?
Which card tells the story about the blackbirds?
Which tells how many bags of wool?
Which tells what the clock struck?

(*b*) Rearrange cards in any order and repeat questions given above.

Exercise 2. Cards arranged in order.

(*a*) Bring me 3, 5, etc.

(*b*) Rearrange cards and repeat.

Exercise 3. Arrange cards in any order. Child arranges in sequence.

Exercise 4. Write a list of numbers. Let the child match these numbers with the corresponding cards.

Exercise 5. Write a list of numbers.

(*a*) Call a certain number. The child finds it and crosses it off.

(*b*) Write a number and cover it quickly. The child names the hidden number.

Exercise 6.

(*a*) When a number of cards are used, a list of numbers may be written on a blackboard. Turn the cards slowly from back to front. When the child sees a corresponding number he says, "I see it," and crosses it off.

(*b*) Select some number. Turn the cards until that number is revealed.

These exercises may be conducted in two ways —either by naming each card as it appears, or by remaining silent until the desired number is seen.

(No limit has been placed on numbers read, but Exercises 7 and 8 may be reversed, if desired.)

Exercise 7. Sam informed us one morning that he could do a trick. Upon being told that he might do it, he went to the blackboard and wrote the number 624. He then covered the middle figure and said, "Now it is 64." He covered the first figure and said, "Now it is 24." He then covered the last figure and said, "See, it is 62 now."

We thought Sam's trick very clever, but he told us that was not all. He opened his box of cardboard figures and took out the 6, 2, and 4. He said: "You see this; now watch me. I'll put the six at the end and have 246. Now I'll put the two at the end and have 462. I'll put the four in the middle and have 642. Now I'll put the six at the end and have 426."

We tried this with other numbers, each one working separately, then compared lists to see who had the most.

Exercise 8. Here are two little exercises in classification. Take a set of cards containing the numbers from one to one hundred.

(*a*) Arrange them in series of tens:

First row—numbers from 1 through 9.
Second row—numbers from 10 through 19.
Third row—numbers from 20 through 29, etc.

(*b*) Find all the cards containing 4.—4, 14, 24, etc.

Find all the cards containing 7.—7, 17, 27, etc.

Combinations Associated with Counting and Reading

Nearly all of the following games may be used without reference to the symbols. The child has now had sufficient number-experience to grasp the association of numbers with symbols with practically no difficulty, so it seems advisable to introduce them here.

Combination-cards may be made of cardboard or Bristol board. A corresponding number of colored squares or circles may be drawn or pasted on the opposite side, if desired. When this is done, two sets of cards should be made, as it is necessary for certain games that one side be blank.

(*a*) *Games*

Groups of children are required for these first two general games involving definite number-combinations. They are seldom practicable in the home, except at parties. The game of "London Bridge" is a game of this type. At the beginning of the game, two children form the bridge, through which possibly six or eight children are to pass. The number-combination would be 2+6=8, or 2+8=10, as the case might be.

As the game proceeds the combination changes.

Illustration:

One child caught in bridge	1
Two children left on one side	2
Two children left on other side	2
Three children now forming bridge (two original bridge-makers, and one former prisoner)	3
	8

This is a particularly good game for work of this sort, as it offers a variety of combinations, and the natural pauses in the game afford excellent opportunities for number-analysis.

The train-game may be used either for counting or combinations. One child represents the engine, another the whistle, still another the bell, and two others the engineer and conductor. Any number of children may go on the train. When all are ready, the children stand in line with hands on each others' shoulders. The bell rings, the whistle blows, the conductor shouts "All aboard," and the train is off.

Illustration:

Engine, including whistle and bell	3 children
Engineer and conductor	2 children
Passengers	6 children
Total	11 children

The following *sense-games* may be used either with or without the combination-cards. If the cards are used, the child not only names the combination but also finds the corresponding card.

These games may be used to teach definite sets of combinations or as general card-games.

Exercise 1. *Touch*

(*a*) Blindfold the child and place a certain number of marbles or buttons in each hand. He must name the combination without looking.

Illustration: "I have three marbles in one hand and two in the other. Three marbles and two marbles are five marbles."

(*b*) Blindfold him and lead him from one side of the room to another, having him touch a definite number of objects on each side.

Illustration: "I touched three chairs on one side of the room and one chair on the other. Three chairs and one chair are four chairs."

Exercise 2. *Hearing*

(*a*) Tap a certain number of times either on the table or on the floor, then pause for a moment and tap some more. Have the child name the combination.

(*b*) Strike in succession a certain number of notes on the piano. Wait a moment, then strike some more. Name the combination.

Exercise 3. *Sight*

(*a*) Place a box on the table. Back of it hide a number of wooden cubes or small objects. Take some of these and put them on top of the box, then place others in front of the box where they may be seen. Leave them a moment, then remove. Work quickly. The child must name the combination.

This exercise is intensely interesting when used in connection with the combination-cards. The number of cubes in front of the box should correspond to the number on the bottom of the card; those on the top to the number on the top of the card.

(*b*) Make a set of combination-cards, using pictures instead of numbers.

Illustration:

These cards should be used in connection with each new set of combinations taught. Children enjoy using them as follows:

Arrange the picture-cards in an upright posi-

Upper: BUILDING A NINE STORY WITH STEPS
Lower: MATCHING COMBINATION CARDS

Upper: BUILDING AN ELEVEN STORY WITH FOUR NUMBER CARDS
Lower: FIVE LITTLE CHICKADEES

tion so that each card will be in plain sight. Match them with the regular combination-cards.

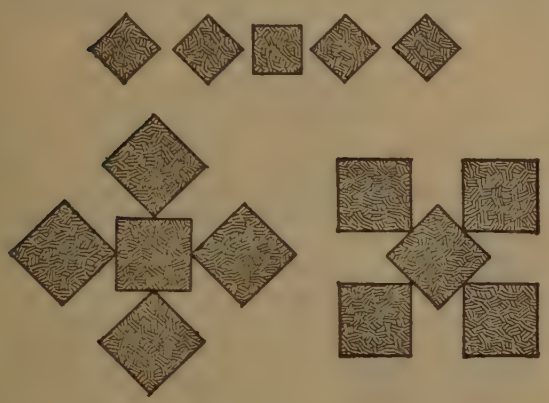
(*b*) *Booklets*

Booklets illustrating combinations may be made similar to those described under counting.

Pasting.

1. Pictures

2. Parquetry



Drawings.

1. Based on objects, borders, and designs previously made with sticks or wooden tablets.

(*a*) Objects 1+2=3

(*b*) Borders |=|=| 1+1+1=3

(*c*) Designs 1+4=5

For this last, use small wooden tablets or cardboard patterns, tracing around them. The outlines may be filled in with color if desired.

2. Imaginative.

(*a*) 1+2=3

(*b*) Interesting little booklets may be made by illustrating the successive scenes in any of the stories or rhymes suggested under counting.

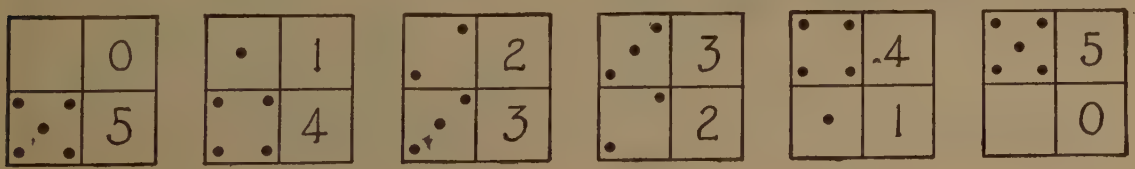
(*c*) *Dramatization*

Illustration: "Five Little Chickadees."

Make cards a little longer than the regular combination-cards and about twice as wide. On both sides draw a heavy black line across the middle from left to right. On *one* side draw a heavy black line across the middle from top to bottom. This will make four spaces on one side of the card and two on the other. Cut out patterns of flying birds and paste them on this latter side as follows:

1 2 3 4 5 6

On the other side draw or paste colored circles in the divisions on the left, and print the combinations in the divisions on the right, as shown below.



1 2 3 4 5 6

Have also a regular set of combination-cards on which the above combinations are printed.

This is a game about "Five Little Chickadees," so all the number-stories are to be stories about 5.

(*a*) At the beginning of the game all the chickadees are at home, so we show card No. 1 of the first set.

During the singing of the first verse one chickadee flies away. This leads us to the fact that four chickadees are at home and one is away, so we show card No. 2 of the first set. As each chickadee flies away, the number-story changes and we show a new card.

(*b*) Repeat the dramatization, using reverse sides of the cards. The child will gradually grasp the idea that the number at the bottom shows "how many are at home" and the number at the top, "how many are away." This apparently foolish step is really very important, as it is leading to the subtraction-idea.

(*c*) Repeat the dramatization, using only the regular combination-cards.

Cards for other dramatizations may be planned in much the same way, the picture or number at the bottom always standing for the thing seen, that at the top for that which is supposed to have gone.

(*d*) *Objects*

The following exercise is really a transition step, but where there are not enough children present to make a dramatization possible, this exercise may be substituted and made the basis for counting, reading, and combination games.

Exercise 1. *Illustration:* "Five Little Chickadees."

Either rule or buy sheets of cardboard already ruled in inch-squares. Cut off one strip five inches long and one inch wide. Now take five wooden or cardboard circles (if possible use the kindergarten seventh gift) and we are ready for our game.

The five counters are to represent the five chickadees, and the cardboard strip the chickadees' home, one room for each chickadee. We arrange them in this way:

At the beginning of the game we talk about all the chickadees being at home, and show the combination-card.

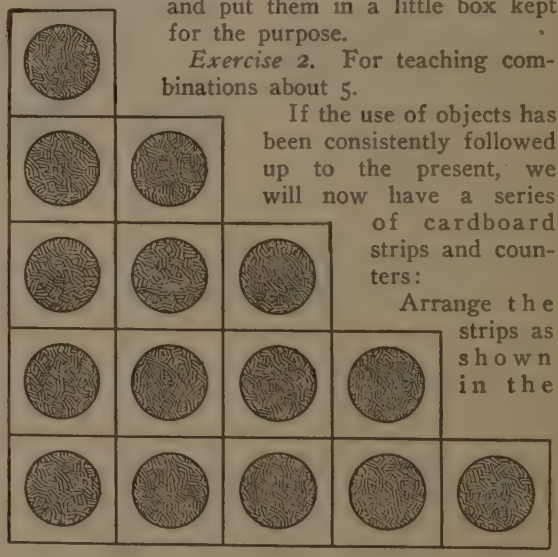
We then sing the first verse of the chickadee song; at the words, "one flew away," we pick up the counter at the extreme right and place it in the corner of the table.

We then talk about the four chickadees at home, and one away, and show the card.

After this we sing each verse in turn, stopping each time to talk about our new story, and the new combination-card. The children always enjoy telling just how that card is going to look before it is seen. At the conclusion of the song, in true kindergarten fashion, we bring all the chickadees home again, while we sing:

"Chickadee, chickadee,
Happy and gay,
Chickadee, chickadee,
Fly this way."

All the chickadees are now supposed to be asleep, so we lift them very quietly, house and all, and put them in a little box kept for the purpose.



Exercise 2. For teaching combinations about 5.

If the use of objects has been consistently followed up to the present, we will now have a series of cardboard strips and counters:

Arrange the strips as shown in the above illustration. Remove the counters and the idea of steps will evolve. The counters may now be discarded.

Other combinations may be developed by means of either of the following:

Blocks.—Have a carpenter prepare blocks of wood varying in height from two to twenty inches, but having a uniform base 2 x 2 inches. The blocks should be made in duplicates through ten inches; after that single blocks will do.

Paint the smallest blocks black. Divide the 2 x 4 blocks into equal parts, paint the lower half black, the upper half red.

Divide the six-inch block into three equal

divisions; paint the upper and lower divisions black, the middle division red. Paint each of the other blocks in the same manner, alternating the colors, so that they will resemble black and red cubes piled on top of each other. Begin each series with black.

Cardboard Strips.—Cut strips of heavy cardboard ruled in inch squares. These strips should be uniform in width but vary in length, the longest being ten or twelve inches, the shortest one inch.

The number of strips will depend upon the number of combinations to be taught.

The following will exhaust all combinations within 10:

10	strips	1 x 1
5	"	1 x 2
3	"	1 x 3
2	"	1 x 4
2	"	1 x 5

1 each from 1 x 6 through 1 x 10

As soon as a new number is taught, place it in its correct relation to numbers previously taught, thus continuing the idea of steps. It will be noticed that two sets of steps are used. This is because duplicates are necessary to give an accurate conception of certain number combinations.

At the beginning of each lesson, arrange both sets of steps at the left, the larger at the bottom, the smaller at the top. Build at the right. A systematic and uniform method of handling a device overcomes confusion.

For the sake of illustration, I will take the number six and show how its various combinations may be taught. It is assumed that the child is familiar with the combination through 5.

Addition

Mother. "Build me two sets of steps, one having but two steps, the other five."

Child arranges steps as illustrated.

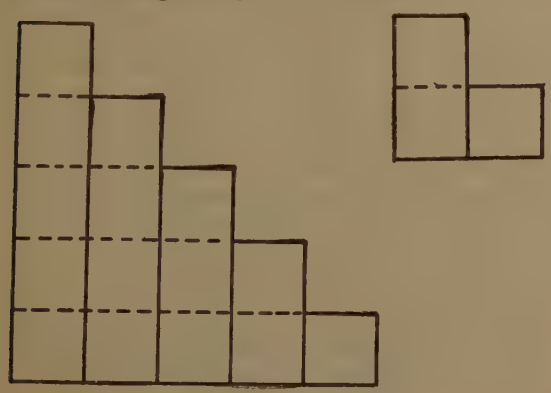


Fig. A

Mother. "Place the first step at the lower right-hand corner of the table."

Child places the step.

Mother. "Place the fifth step on top of it."

Child builds—

Mother. "Find one piece the same length."

The child will be unable to do this from the pieces on the table, but do not let him have six at this time. *Create the need* for a number before giving it.

Mother. "If you can not find a piece that matches, put your one and five back where they belong."

The child places the one and five back in position.

Mother. "Place the second step at the lower right-hand corner of your desk."

Child places the step.

Mother. "Place the fourth step above it."

Fig. B

Child arranges the steps as in B, using the second and fourth step.

Mother. "Find one piece the same length. What piece do you need?"

Child. "I need six."

Mother. "Find it in your box and see if it matches."

Child matches, as shown herewith.

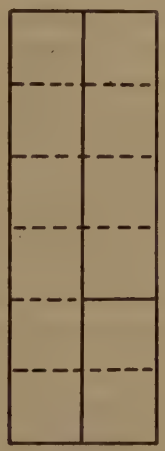


Fig. C

Mother. "Place the four on the bottom and the two on top. Does it make any difference?"

Child. "No."

Mother. "How many are two and four?"

Child. "Two and four are six."

Mother. "How many are four and two?"

Child. "Four and two are six."

Mother. "Replace the four and the two. Leave the six."

Child places the four and two back in position (A) and leaves the six.

Mother. "Place the one and the five beside the six. Do they match?"

Child. "Yes."

Mother. "How many are one and five?"

Child. "One and five are six."

Mother. "Place the five on the bottom and the one on top. Does it make any difference?"

Child. "No."

Mother. "How many are five and one?"

Child. "Five and one are six."

Mother. "Replace the five and one. Leave the six."

Child places the five and one back in position (A). Leaves the six.

Mother. "We have one step we have not used. Which one is it?"

Child. "The three step."

Mother. "Place the three beside the six. What other piece do we need?"

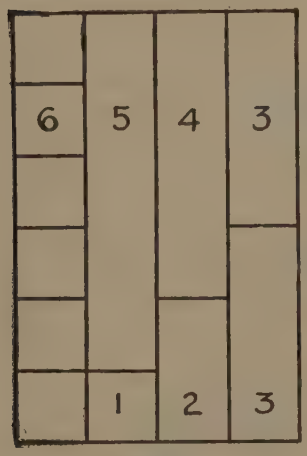


Fig. D

Child. "We need another three."

Mother. "Take it from your box and build it."

The child builds as in (C), using three and three.

Mother. "How many are three and three?"

Child. "Three and three are six."

Mother. "Build everything that matches six."

Child builds as in (D).

Build and rebuild until the child is familiar with all the combinations.

Vary by building six with three or more pieces, taking the necessary extra strips from the box.

Place all cards back in position, putting the new ones in their proper places.

Various ways of introducing the play-element will suggest themselves to individual mothers.

Illustration:

Mother. "Let us build a tower. First we will take the piece that has just one stone (or brick). Now let us take the piece that has five stones and place it on top of the other. How many stones did it take to make our tower? Let us make another the same height, using two other pieces," etc.

Develop all future combinations according to the foregoing plan, using either the cardboard strips or the blocks.

Combinations

Before entering upon the abstract work with any single set of combinations, introduce the sense-games described on page 490, using only the set of combinations desired.

These games will lead the child from the concrete to the abstract without his being at all conscious that the transition has been made, each new step in the process being simply a new game —another opportunity to test one's powers.

The following exercises will help fix the combinations in the child's mind. First play all the exercises through with the cards arranged consecutively, then repeat, rearranging the cards.

Illustration: Stories of 5.

Combination cards as follows:

0 +5	1 +4	2 +3	3 +2	4 +1	5 +0

Exercise 1. Visualization. (*a*) Cards arranged in sequence.

Mother. "I am thinking of a five story."

Child. "Is it five and naught are five?"

Mother. "No, it is not five and naught are five."

Child. "Is it three and two are five?"

Mother. "No, it is not three and two are five."

Child. "Is it one and four are five?"

Mother. "No, it is not one and four are five."

Child. "What is it?"

Mother. "It is four and one are five."

Allow only three chances. Should the child guess the combination, he may be allowed to think of a story.

Always touch the card, and always repeat the combination. Cards should be read from the bottom up.

(*b*) Repeat, arranging cards in any order.

Exercise 2. Memory

Use combination-cards the same as in the preceding exercise. Use first in consecutive order, but when the child becomes familiar with the combinations, rearrange in any order.

(*a*) The child hides his eyes, the mother removes one card. The child tries to name the missing card.

(*b*) Turn the cards so that the combinations can not be seen. The mother removes one card. The child tries to name it.

If possible have two or more children play, as competition always creates interest.

General Card-games.

In a general card-game all the combinations previously taught are to be used. Certain games already described may be used either with single sets of combinations or as general card-games.

See Sense-games, page 490.

Reading-games, page 489. Exercise 4, 5, 6. Substitute combination-cards.

Exercise 1. Arrange the combinations in sets.

Illustration:

All the 2 stories:

0 +2	1 +1	2 +0

All the 4 stories:

0 +4	1 +3	2 +2	3 +1	4 +0

Exercise 2. When all the combinations through 10 have been taught, arrange them according to tables.

Illustration: The 2 table:

0 +2	1 +2	2 +2	3 +2	4 +2	5 +2 etc.

Exercise 3. *The Building Games.*

Small oak-tag cards are to be used for this game. Print or paste one number on each card. It is advisable to have three or four cards for each of the numbers from one to five, and two each for the numbers from six through ten. Each card is supposed to represent a board and our aim is to build the longest fence we can. The cards may be made to vary in length, according to the numbers printed upon them, but this is unnecessary, as children are seldom disturbed by trifling inconsistencies.

Illustration 1. Lay any two cards side by side so—(Fig. 1).

2	6

Fig. 1

2	6	3

Fig. 2

Our fence is now 8 feet long.
Add another card—(Fig. 2).
Our fence is now 11 feet long, etc.

Illustration 2.

Children like to build within certain limits. This is an excellent exercise, as a problem always arises at the end.

We will suppose that the child has decided to build to 15 and he has the following cards from which to choose: 8, 5, 2, 3, 2, 1, 7.

He proceeds to build as follows (see Fig. 3):

8	3

Fig. 3

He must now find the difference between 11 and 15, in order to place the other cards. He decides the difference is 4, but as he looks over the remaining cards he finds that he has no card for 4. He must make it up by using two or more other cards, so finally decides on one and three. (See Fig. 4.)

8	3	1	3

Fig. 4

Illustration 3.

A still more difficult problem is to build within a set limit, using a limited number of cards.

Question: Build 8 with three cards.
Build it with two cards.

What other two cards might we have used?

Addition and subtraction are implied in the foregoing exercises.

Multiplication and division are hinted at in the exercises which follow.

Illustration 4.

For this exercise a number of duplicate cards must be used.

Question: Build 8 with four cards that are just alike.

Ans.

2	2	2	2

Question: How many 2's are there in eight?
Four times two are how many?

Illustration 4.

One day, Damiano, a little Italian boy, six and one-half years old, found a new use for our building cards. He requested, I might say commanded, us to "Go to sleep." Obediently we closed our eyes until given the signal to "Wake up." He then asked us what he could build with the cards in his hand. We could not see his cards, so, of course, nobody knew. He seemed to consider us very stupid, as he produced the cards 7 and 2, with which 9 could be built. We assured him we would be very glad to play his game if he would show us how. After he had carefully explained it to us two or three times, we began to "catch on." This is the game:

Place a small number of cards (possibly 5) where they may easily be seen.

5	3	2	6	4

Let the children look at them very carefully, repeating the numbers several times to fix them

in their minds. Now give the signal, "Go to sleep." Remove any two (more if desired) cards, say the 3 and the 6. Give the "Wake up" signal.

The children must tell what can be built with the missing cards. This is an unusually good game, and it never fails to delight the children who play it.

Exercise 5.

Sam, not to be outdone by Damiano, assured us he could do another "trick."

He wrote on the blackboard the number 632.
He put the 6 and 3 together and built 9.
He put the 6 and 2 together and built 8.
He put the 2 and 3 together and built 5.
He put them all together and built 11.

He told us that he could find three 3's—two in the 6 and one in the 3. Four 2's—three in the 6 and one in the 2. He then wrote other numbers on the board and did "tricks" with them.

Application

Through the use of the preceding games we have reached our ultimate aim—number as an abstract idea.

The child is now in possession of a certain number of definite number-facts which he is able to use with more or less skill. Having derived his ideas from things, he will find practically no difficulty in applying them to things.

Opportunities for making such applications should not pass unnoticed.

Make the child responsible for certain purchases made within the limits of his ability. Take him to the store—better yet, send him alone.

Play store, using toy-money, which may be cut out of cardboard. Trace around real money, then cut out the circles and number them.

Use the ironing-board for a counter, and boards, resting upon chairs, for shelves.

Have a real person for cashier. Money may be sent to her in a tin pail, the handle of which rests lightly over a cord or wire suspended between two chairs. Pulleys will facilitate the transfer of this "cash box," but where pulleys are not available, two long strings may be attached securely to the handle of the pail. The storekeeper will control one of these strings, the cashier the other. When the storekeeper desires the "cash box," he may obtain it by pulling his end of the string; when the cashier desires it, she may obtain it in the same way. It is quite evident that both should not require it at the same time. When one is drawing it in, the other must release the end of the cord, otherwise a catastrophe is sure to occur, but these things are easily remedied in the "play world."

The rag-bag will furnish material for the department store. The long strips of paper found on ribbon rolls may be used for ribbon. Spools of thread may be borrowed from Mother's workbox. Buttons, tape, needles, and pins may be obtained from the same place.

Towels, doilies, table-runners and rugs may be made from drawing or construction paper. The child himself may make the designs and cut fringe borders or paste lace ones, using lace paper left from Mother's pantry shelves.

Whenever possible, use actual measurements, but if the material is insufficient, never mind. A child's imagination is delightfully elastic and a 6 by 9 inch paper rug may easily be stretched to the dimensions of a 9 by 12 foot floor.

Dolly's clothes may be sold in the dress department and her hats may occupy the milliner's shelves. Some idea of real value may be given by pretending that "Dolly" is a child four or five years of age, and marking the clothing according to the prevailing prices for clothes for a child of that age.

Empty cans and boxes, or, better still, real ones, taken from Mother's storeroom, may be used in the grocery store. Unopened packages are usually sealed, so no possible harm can come to them.

Sand labeled "flour" or "sugar" may be sold by the pound. Sawdust will prove a good substitute for cereals, dried peas, beans, etc., and may be sold either in packages or by the quart or pound.

For the bakery, use cakes, pies, bread, and rolls, made from clay. Sell the rolls by the dozen or half dozen. Cut the cakes and pies into quarters and halves, bringing in the fractional idea.

Clay may also be used for vegetable and fruit stores, but more realistic fruits and vegetables are made by tracing around cardboard patterns, then cutting and coloring on *both* sides.

Have parties, either real or imaginary, and let the child decide just what to buy. How many oranges, bananas, and cakes are needed; likewise, how many plates, knives, forks, and spoons.

This practical application of number is of far greater value than any set of formal problems ever devised.

The games already described have been principally concerned with addition, but some of them have hinted at other processes, and the building game, when played within specified limits, has created a new need.

Subtraction

The next mathematical process that is to receive our attention is subtraction. This, too, may be approached through the use of games.

Subtraction in its original significance may be taught by means of such rhymes as "Ten Little Indians," or "Ten Little Firecrackers," but modern educators have agreed that this earlier method is obsolete and have decreed that we shall substitute the addition method in its place.

When making our concessions to modern education, we were confronted with a very definite problem. While it was undeniably true that the method was easier after it had once been taught, it was likewise true that it proved to be an extremely difficult method to teach. All pre-conceived opinions to the contrary, our children did not think in the way they were supposed to think; their minds did not readily adapt themselves to the new idea, and our best efforts resulted in nothing but confusion. Three and two no longer meant five, it might mean one; while five minus three only too often became eight.

We carefully prepared for the arrival of subtraction by such drills as: Five and how many more are eight? Four and how many more are six? etc., but when the great subtraction day came, our preparations were as naught, for the children were hopelessly at sea. One day the following game suggested itself:

Children love to personify, and nothing delights them more than to talk about Mr. A. or Mr. B., or Little Boy 3, or Big Boy 7, so I told them the following story:

One day Little Boy 2 and Little Boy 3 were out walking together. They were walking along by a very high wall when they heard a noise on the other side. Little Boy 2 said to Little Boy 3, "Do you hear that noise? What can it be?" Whereupon Little Boy 3 said to Little Boy 2, "I really don't know, but here is a crack in the wall, and I'll peep through and see."

So Little Boy 3 tiptoed over to the crack in the wall and peeped through, when who should he see but Big Boy 5 walking along on the other side.

Little Boy 3 called, "Hello, Big Boy 5, what are you doing on the other side of the wall?" "Why, Little Boy 3," answered Big Boy 5, "I am always on this side of the wall when you and Little Boy 2 go out walking together." "Well, why don't you come over on this side?" called out Little Boy 2. "If I do," answered Big Boy 5, "one of you will have to come over here."

Little Boy 2 and Little Boy 3 talked it over, and they finally agreed that they would take turns walking on the other side of the wall, and let Big Boy 5 walk inside.

Now I'll tell you how you may know which boy is on the inside of the wall. Watch for the sign. If it is a great big sign standing so (+), you will know that the Big Boy is outside, but if it is a little sign lying down so (—), you will know that one of the Little Boys is outside.

I wrote $\boxed{\begin{array}{r} 5 \\ -3 \end{array}}$ on the blackboard and asked who could spy the boy hiding on the other side of the wall. Instantly a dozen or more hands were raised, and without a moment's hesitation the answer came, "I spy 2."

I wrote $\boxed{\begin{array}{r} 5 \\ -2 \end{array}}$ and repeated my question, and was told that 3 was on the other side.

I then wrote $\boxed{\begin{array}{r} 5 \\ +3, \end{array}}$ and, of course, several children, without thinking, replied 2; but I pointed to the sign and asked what it meant. Most of the children remembered that it meant that a big boy was on the other side, and it was not hard to guess that the big boy was 8.

Within a week I was able to introduce any subtraction fact within the combinations previously taught by addition. The "I spy" game was received with wild enthusiasm, and the drudgery of teaching subtraction was gone forever.

After the children have had a couple of weeks' experience playing the game, I insist upon them saying for $\boxed{\begin{array}{r} 14 \\ -5, \\ \hline 9 \end{array}}$ "I spy 9, because 5 and 9 are 14."

If a child says, "I spy 4," he is allowed to continue, as he usually finds his mistake in "the because-part" of the story.

As a preparation for the foregoing, give many exercises like the following, using either the blocks or cardboard strips:

Subtraction Exercise

Arrange the steps as in Fig. E.

Mother. "Place the six off at one side by itself. Place a one beside it."

"What other piece do you need to make six?"

Child. "I need five."

Mother. "Place the five on top of the one. One and how many are six?"

Child. "One and five are six."

Teach all subtraction facts in the same way.

Fig. E

Multiplication and Division

Multiplication and division should not be taught at this time. The following merely suggests a way in which the steps might be used when multiplication and division are formally introduced:

Arrange the steps as in Fig. E.
Take an additional two from the box.

Mother. "Place the 'three' steps together.
Find one piece the same length.
Two threes are how many?
How many threes are there in six?
Replace the threes and put the twos together.
Find one piece the same length.
Three twos are how many?
How many twos are there in six?"

Theorists decree that the small child shall handle number only in application to his immediate needs; the fault of the schools has been that it has compelled him to use it with practically no recognition of either capability or need.

Neither the theorist, with his emphasis on the concrete, nor the school, with its emphasis on the abstract, has solved the problem in a manner satisfactory to the child himself.

He needs only sufficient knowledge to meet the problems that immediately confront him, it is true. But arithmetic has a value which greatly exceeds its purely utilitarian aim. There is no other subject in the curriculum which so quickly and so effectively awakens and strengthens the thinking processes and develops a consciousness of power.

If this were to be accomplished only by interfering with the child's natural development, it might better be left undone, but it is an actual fact that children love number. It inheres in their being, and there is little that affords them more real fun than a well played number-game.

Use in H.K.M. only see footnote

X. MOTHERS AND PRACTICING*

BY J. LILLIAN VANDEVERE

If you look forward to the study of music as a natural part of your child's education, and are determined that he shall enjoy its wholesome influence; if you have started your child in music and find the path difficult for anyone concerned, then a word on the subject may be welcomed.

Selecting a Teacher

The best place for the mother to start is with the teacher. When you find the teacher with whom you wish to place your child, go to one of her pupils' recitals, or meet some of her patrons and ask how she has pleased them. Remember that European study does not give the music-teacher any insight into child psychology, and skilled technique is no indication of ability to create and hold the child's interest. Note her manner, and determine whether she likes children, and deals with them in a natural, wholehearted way that will win even the small boy. Find out what class of pupils she deals with most successfully. Don't send a beginner to Miss Jones or Mr. Brown because their advanced pupils play Chopin well, but select the teacher who has the happy gift of making music a vital thing and easy for little children to acquire. If possible, find one

* Most mothers, no matter if they are musical, are not the best music-teachers of their own children, but this sensible article shows in how many ways a wise mother may sustain her child's enthusiasm and support the teacher's efforts to the best results.

The best teaching a mother can give her child is by furnishing the musical background for which Miss Pennell made a plea in our last year's Course, and for which she gave such helpful directions. If you have not read and used her article, do so at once, and if you used it last year, continue.

Mrs. Bonsall's article of last year may also prove useful for reference if you would like to supplement the music-lessons by some music-play.

To further assist you, we have obtained permission to reprint this interesting article which originally appeared in *The Mothers' Magazine.—The Editors.*

who gives her small pupils class work as well as private lessons, for the stimulus of working together and the joy of competition will cheer the first arduous steps and make progress more rapid and enjoyable. Perhaps it is not feasible for the teacher to have class work; but the alert and progressive teacher will plan to have gatherings where the pupils will play for each other, or she will arrange for informal recitals by the children.

When you have found a teacher who fills the requirements, one who has a pleasing personality and unending patience, then remember that she may put her highest energy into every minute of the lesson, but her work will not produce the desired results unless you coöperate and supervise the home study.

The Mother's Task

"What shall I do?" you ask. The mother's mental attitude toward the child's work is the root of the matter. If your child shows a disinclination to practice, in justice to the teacher remember that aversion to practice is not a sign of lack of musical ability on the child's part, nor is it sufficient reason for discontinuing the lessons. Voluntary practice involves mental control and powers of concentration which are not part of the equipment of the seven-year-old, and one should not look for it. The mother must make clear to the child that practice is a part of the daily routine, and then help him to perform it. As the keyboard and notes grow familiar, the child's interest increases and the practice-hour becomes more of a delight.

Always provide a footstool for the small student. The fussing about and distaste for practice is almost always due to actual physical discomfort. If little feet hang, there is pressure on nerves and blood vessels where the thigh strikes the piano stool, the circulation in the feet is stopped, and the child is not to blame when he is restless and fails to keep his mind on the work to be done.

It is not wise to insist on practice immediately after school, for the normal child who has been in school till half-past three needs time for play. If, on coming home, he is immediately put at practice, he will feel that music has robbed him of legitimate freedom.

Time for Practice

If there can be fifteen minutes' practice before school, and fifteen minutes after a play-time in the afternoon, that is enough for the small child. If the child is physically strong, and exceptionally talented or interested, a half-hour period may be assigned. More than thirty minutes' practice at a time should not be required of the child under eleven or twelve years, though two thirty-minute periods may be introduced whenever the child's progress warrants it.

With a small pupil, it is often wise to arrange with the teacher that she require each portion of the lesson to be gone over a given number of times a day. The practice-time is practically the same, but clock-watching is obviated, and the child who works patiently and steadily will finish with equal benefit in even less time. The mother may tell the child that at the third rendition the little tune must have fewer mistakes than at the first, or if accurately done at first, it must gain speed. A review piece should show gain in expression at each repetition. This objective raises the standard of the home work that intelligent mothers require in any line of effort.

If the mother can occasionally bring her knitting and sit within conversational reach during the practicing, and comment interestedly, it will be a help for which both the teacher and child will bless her. As the little pieces, even the tiniest ones, are well worked up, have Father listen politely and attentively some evening, or a friend who evinces real interest. Insist that one or two such numbers be always on hand, and that the child play at once when asked. From the beginning have some selections memorized, and these will be the joy of the twilight hour or of the winter evenings.

Encouraging the Child

Hold out continually the delightful possibilities that lie ahead of the child who works. Tell the boy what music in college and social life will mean to him. Prepare for family gatherings by having the child learn a simple Christmas carol, or an Easter or Thanksgiving hymn. Many of the old songs which are being revived have simple accompaniments which a child can learn. Let the ambitious boy or girl learn to play "America."

If the teacher assigns duets, give your child an added interest by playing with him. It is excellent discipline for the child to keep time with another, while watching his own part. If duets are not part of the child's assigned work, get one or two books of duets for home use. A little extra work of this sort will be a real delight, for the child's part will be simple, yet the combined result is unexpectedly brilliant.

As the repertoire of simple pieces grows, keep an indexed list, and ask to hear a number from it once in a while. It will aid review work, and wear off little rough places in a most gratifying

way; and the child's pride, as he sees his list increasing, will spur him to continued and willing endeavor.

When the child goes to the teacher for his lesson, look over the assignment when he returns, and make sure that he understands definitely what is expected of him. Get him to tell you how he played his lesson for the day and to criticize his own work. It will make for attention to detail, musical understanding and sound judgment.

Should some difference with the teacher arise, settle it by letter or telephone when the child is not about. Let the teacher who honestly does her part have the comfortable assurance of knowing that you, in the home field, are giving her your very best possible support always.

prepared by Dr. Forbush

CHARTS OF CHILD STUDY AND CHILD TRAINING FOR THIS PERIOD

BASED ON "A CHILD'S DEVELOPMENT AND TRAINING THE SEVENTH AND EIGHTH YEARS"

THE CHILD'S RESPONSES	WHAT THEY SUGGEST
He now likes results from his activities as well as the activity itself ("He" below also implies "she" as well).	Let us then give him more substantial materials with which to work, such as wood instead of paper, etc.
He likes to represent the life around him in what he makes and plays.	Let us give him old clothes to "dress up" in and point out how he may use homely materials for scenery.
He tends more to keep at things until he finishes or succeeds with them.	Let us suggest projects of gradually increasing interest and difficulty.
He now understands the difference between the real and the make-believe.	Let us continue to enjoy his made-up stories, but insist upon accurate recall and retelling when he is relating facts.
He now enjoys simple games with rules as well as free play.	Let us teach him the traditional games, especially the educative ones, such as Miss Palmer describes.
He likes to "help" Mother and Father.	Let us bring him into our world, as well as try to live in his, by showing him the interesting side of cooking, gardening, housekeeping, etc., giving him small partnership privileges.
He is interested in the ways primitive man lived.	Let us have him try out and so re-live some of those ways, by building a rude shelter, cooking in the open, using a simple loom, and consciously imitating Indians or Eskimos.
He is interested in the sources of his food and clothing.	Let us take him to the farm, the mill, the museum, the shop, and explain what he sees.
He is interested in the way trees and flowers and animals grow.	Now is the time to give him a personal relation to a tree, or a garden, or a pet.
He likes rhythms and rhymes.	This gives us the opportunity to help him store up treasures for the future, and to have many delightful and profitable hours now as we read to him children's verses.
He likes to listen to stories.	Studying his tastes, we may begin those long and rich book-journeys that never end.
He likes to take an active part in the stories he hears.	Let him do so by dramatizing them and by making up stories of his own.

THE CHILD'S RESPONSES	WHAT THEY SUGGEST
He begins to want to classify what he knows.	This is the scientific spirit, but since he is not ready for scientific classifications, let him group things under the simplest headings, arrange and label his collections, and assist his memory by these connecting links.
He makes many grammatical errors.	Showing the right usage is better than criticising the wrong one, but sometimes corrections may be made playfully.
He often fumbles for a new word or expression.	Enlarge his experiences and you at once increase his vocabulary.
He may like to express himself through drawing.	Let us remember that his drawing is self-expression rather than representation. Let us not strive yet for fine accuracy or detail, but encourage his freedom.
He likes to label his playthings and make records of his experiments and experiences.	This is the first impulse to write and read, and should be utilized by helping him to put down what he wishes to record and identify the words after he has printed them. Let him label his pictures with their names, adorn his play-store with a sign, and gradually make his own Primer.
He finds it hard to distinguish the separate words.	Let us cut them up, and then, as he wishes to write out familiar stories, reassemble the separate words. Let him have practice in picking out the words he knows, wherever found.
He finds the need of measurements in his building and his garden.	To him Number is mostly measurement. Let his study begin with actual measurements and calculations, and let his knowledge of the tables grow out of these.
He may wish to produce music in other than mechanical ways, as well as to listen to it.	Now is the time to find a music-teacher who knows how to make music a vital thing and who recognizes the reasonable limits of a young child's attention for practice.
He may desire to show off and engage in teasing and bullying.	Let us interpret this as a crude sense of humor and act accordingly.
He exhibits strong imitation and rivalry of his playmates.	We need to help him choose his chums, and furnish him good adult models, including ourselves, as well as to fill his mind with many hero-ideals in verse and story.
A habit once formed, he is strongly loyal to it.	We need to keep drilling away at right habits until they are formed, and are changed into preferences.
Without much conception of ideals as such, he responds to definite regulations.	The inference above applies here also.
He is persistent rather than progressive.	Financial and other encouragements, wholesome emulations, and offering some chance to do and dare safely, may broaden his purposes.
If he has been religiously trained, he accepts what he has been taught and tends to find reality in what were once mere formalities.	Our best effort here will be to endeavor to make prayer a real and regular comfort and strength to him.

From the Child Welfare Manual

A CHART OF CHILD DEVELOPMENT

SEVENTH TO NINTH YEARS (From the Sixth to the Ninth Birthday)

These references suggest helpful explanatory passages in "The Child Welfare Manual."

PHYSICAL DEVELOPMENT

Period of rapid growth and resultant easy fatigue may begin in 7th year. This varies according to conditions extending over a range of about 16 months, is usually past by 9th year; is followed by a period of retarded growth [I. 322].

Heavier muscles and growing nerves, and muscular activity and coördination increasing.

Brain attains nearly full weight, 8th year.

Weight: at 7 years, average 45 pounds; at 8 years, average 47 pounds; at 9 years, average 49 pounds.

Height: at 7 years, average 45 inches; at 8 years, average 47 inches; at 9 years, average 49 inches [I. 382].

Respiration, 20 to 25.

Pulse, 90 to 100.

Dentition: second dentition proceeding; 4 central incisors, 7th year; 4 lateral incisors, 8th year; 4 first bicuspids, 9th to 10th years [I. 183, 217, 299, 341-343, 369].

PHYSICAL SUGGESTIONS

[I. 274-281]

Sleep: from 13 to 12 hours [I. 324].

Foods: body-building and muscle-building [I. 240-244].

Free out-door life; protection against fatigue [I. 271-274, 279]; rowing, swimming, calisthenics, etc. [I. 386].

Exercise of larger muscles in work and play, and no attempts at skill before 9; alternate lively action with periods of rest and reading [I. 55-57].

Special care to be taken in formation of right habits of walking, sitting, and standing [I. 276, 279, 280]. Look out for slovenly habits of posture [I. 275-277, 280].

MENTAL DEVELOPMENT

Instincts: instinct of **construction** [II. 57] now craves results as well as pleasing activity and shows inventive tendency; **collecting** [I. 43; II. 57, 240] now is for a reason, such as for nature study; **curiosity** now asks more rational questions and uses the results in experiments [II. 94-98].

Emotions: fear lessens, courage increases; ambitions appear, not far-reaching and subject to discouragement after fatigue or failure; control of emotions still slight.

Memory, especially verbal memory, stronger than ever, but for concrete things principally, not abstract principles.

Mental activities: imagination still expressed in day dreaming, but now also in some measure of action and construction; interest in formal but active **games** [I. 99; II. 229, 230, 267, 268], in lively competitive games, in pets, in exploring the neighborhood and in one's own bodily health and vigor; concentration in own actions strong but transitory; mental capacity broadens as school and experience broaden his horizon.

MENTAL SUGGESTIONS

[II. 277-290]

For construction, show him how to build a shack or hut, have simple bench-work, for girls encourage doll-dressmaking, knitting, knotting, simple cookery, and for both use the household tasks as exercises [II. 479, 480].

For collecting, encourage by furnishing cases, boxes and pressing-frames; also books for postage stamps, postmarks, and post-cards; also encourage barter.

For curiosity, especially as to nature, develop weather-maps, bird calendars, adopting a tree, etc. [II. 100-103].

For ambition, start a weekly allowance and small business projects, such as care of hens [I. 18, 73, 315-318].

For memory-training, give recognitions for memorizing ballad poems and worthwhile verses [II. 87-91, 280-283].

For broadening mental activities, encourage handling, measuring, comparing, copying, and use of pictures, maps, models, etc. Have puzzles and guessing games, reading to self, letter writing, singing by rote, simple drawing and coloring and, perhaps, use of some foreign phrases [II. 38-40, 277-280, 291, 292]. Music practice would begin during this period [II. 284-290].

From the Child Welfare Manual

A CHART OF CHILD DEVELOPMENT

SEVENTH TO NINTH YEARS (From the Sixth to the Ninth Birthday)

These references suggest helpful explanatory passages in "The Child Welfare Manual."

SOCIAL DEVELOPMENT

[II. 54-57]

Imitation of adults less prominent, but suggestion of those of own age potent, from 8 on [II. 54, 55].

The child is still **individualistic** but not so selfish; teasing and bullying frequent, due to crude sense of humor and desire to show off [II. 148, 149].

Individual **competition** strong, especially in play.

Sensitiveness to ridicule, but not to shame [II. 43].

Beginning of **"gang"** interest in boys, of "sets" among girls, about 9th year. This now largely imitative, but important [II. 312, 313].

Range of play wider, as the child gets more ideas and roams farther from home. Some peril in this.

In general, **period of imitation and rivalry** of playmates.

SOCIAL SUGGESTIONS

Encourage sturdy, fair competition in play.

Mitigate quarreling by giving each child his own things, by having a treasury of diversions, and by having rest-periods between plays.

Multiply the attractive influences of the home as strength and opportunity tend to draw the child away. Encourage care of his own pets and garden, make much of his own room, and let him bring his playmates home, all for the same end.

Use encouragement and praise rather than ridicule or rivalry, and discourage comparison with brothers and sisters; always correct privately.

MORAL DEVELOPMENT

Self-confidence strong, but occasionally shaken by fatigue or failure [II. 139].

Purpose develops through making things.

Persistence grows, and may lead to stubbornness.

Capacity of self-government develops with practice. The child still has little control of feelings, but does sometimes control his acts [I. 350-354].

Disobedience now may be due to self-confidence, stubbornness, or preoccupation in some new enthusiasm.

Hero-worship continues [II. 54].

Friendship strong and influences life and character [II. 466, 467].

Little sense of justice, but beginning of appreciation of others' point of view by being obliged to give up sometimes in play [I. 149, 150].

Fortitude and courage grow out of play-experiences [II. 388, 389].

Little sense of moral responsibility in the abstract, but keen appreciation of actual goodness in friends. No appreciation yet of law or morality; but responds only to personal, definite commands.

Religious feeling, trustful. Prayer, more an expression of childlike dependence than mere selfish desire for self-protection.

MORAL SUGGESTIONS

[II. 213-218, 384-390, 433-437]

Help the unrest of the period by maintaining the child's legitimate self-confidence and protecting him from discouragement and disillusion.

Encourage persistence in worth-while tasks, giving financial and other encouragement; use the competitive spirit in wholesome emulation [II. 373-379].

Use hero-worship by encouraging friendships with worthy chums, by bringing in noble men and women as guests or teachers, by stories from the myths and folk-lore, and by stories and reading of biography [I. 73-75; II. 270-275].

Continue habits of church or Sunday-school attendance [II. 449-451] and other religious influences [I. 23-25; II. 383].

See moral training now as chiefly preference-training, and influence the heart and feelings to render wise, eager preferences for what is good [II. 392-397].

Study the matter of obedience wholly for the child's betterment, not for the parents' pleasure [II. 172-184, 205-212, 218-227].

Ordered for C.M.M. & not used

WHAT AN AVERAGE CHILD MAY BE ABLE TO DO BY THE END OF THIS PERIOD

1. He can maintain a correct posture, sitting, standing, or walking.
2. He can fish, build a hut, ride a bicycle, spin tops, jump rope, and roller-skate.
3. He has some sort of a collection and is interested in "swapping" with chums.
4. He has an allowance and some little business project.
5. He has his regular share of the household tasks, which he fulfills faithfully.
6. He reads fairy-tales and myths with pleasure.
7. He has well begun music lessons and practice (if at all musical).
8. He knows how to use a dictionary.
9. He has a scrapbook of his own.
10. He has a chum or a group with whom he plays regularly.
11. He takes good care of a pet animal.
12. He goes to church regularly once on Sunday.

From the yearbook of the Francis W. Parker School no ©

A 'ROUND-THE-YEAR PROGRAM *

From the Francis W. Parker School

BY

HATTIE A. WALKER

In the first grade, the great problem in nature-study is to help the child understand his environment in its relation to himself; to help him interpret the phenomena with which he comes in daily contact; and through observation and simple experiments to enable him to know more of the collections he may make. These problems are related to the fundamental needs of food, shelter, and clothing.

The child has the following centers of interest near at hand: The garden; the farm; the park, with its trees and flowers, including two type forms of landscape; the woods; and the lake shore. The garden study answers such questions as: How are seeds planted? What do they need to make them grow? How do weeds and cultivated plants differ in growth?

The problems which are considered in the study of the farm are related to its various activities, the work to be done, its plant and animal life. Such questions as these are discussed: Where does our bread come from? Where do we get our milk? Where do our fruit and vegetables come from?

The lake shore is visited for the purpose of asking such questions as the following: What does water do to stones? What colors are found in stones? Where does the water come from that we drink?

A visit to the woods is made for the purpose of collecting leaves and seeds, and to become acquainted with many trees. This visit is also to make it possible to realize that a shelter may be made from brush. The park also is visited in order to study special trees, as the oak, elm, cottonwood, basswood, and pine, and to recognize familiar flowers.

Throughout the work, water-colors, drawings, and models in clay are used to interpret the types of landscape observed, and as a means of expression of the child's observations.

Fall

The Garden.—The child's first interest in the fall is to find out what has happened to the popcorn which he planted in the spring. Harvesting the corn and husking it raises the problem of seed-distribution. How did trees get planted? What helps the planting of weeds?

The relation of structure to distribution is brought out through the examination of the seeds of various trees and weeds. The pupils observe that maple seeds have wings; that the linden seed is an airship; that the seed of the bladder-bush

* The value of this program, which should be read and compared with "Nature Study and Related Work and Play," on page 459, is that it shows how parallel is the thought and practice of those who are using the best methods. Miss Walker suggests some details that are additional to those of Mrs. Newell.

It is placed at this point that it may be most helpful to the mother who, having just read through the Course, is making up her own general program for the year.—*The Editors.*

is like a balloon; that the cockle-bur and burdock have hooks, while the Spanish needle has spines, and that the seeds of the thistle, dandelion, milkweed, and goldenrod are like parachutes. They conclude that seeds are scattered by the wind, water, animals, and people. The question is raised as to what seeds people plant, and why?

Foods.—The general question here is, where does our food come from? Lists of foods are made to answer this question, and an excursion is made to a farm.

(*a*) Farm Animals. The children observe the horses, cows, pigs, sheep, calves, colts; the ducks, geese, turkeys, and hens. They learn how the animals are cared for, and what food they need. They feed the hens and pigs.

(*b*) Storehouses. Barns, corn-cribs, silos, hay and straw stacks, and bins, with their stores of wheat, oats, and corn, are noted.

(*c*) Farm Machinery. The mower, hay-rake, hay-stacker, reaper, plow, and corn-cutter are observed and distinguished.

Preparation for Winter.—The preparation for Winter is the final fall topic. The questions considered here are: How do people prepare for Winter—clothing, food, fuel? How do animals prepare for Winter—thicker fur and hair? How do trees and plants prepare for the Winter? Where do worms, toads, and insects live? What do the birds do?

Winter

At this time of the year, light, heat, and cold are influences which are strongly felt, and are the first impressions leading toward a study of the seasons and their causes. Seasonal differences are expressed through water-color drawings.

Light.—The shortened day brings up the need of artificial light. The children list and draw everything that gives light. They make candle-holders out of clay, and they make bayberry candles for Christmas.

Eskimo Life.—The short, dark days, deep snow, and cutting winds [of northern United States and Canada] are conditions which enable the child to obtain a sympathetic understanding of the climate of the Eskimo. An imaginary visit is made to Greenland. The play-instinct and the imagination are utilized in making this journey, and a seaport is reached by traveling on a train made of benches and a table. A boat is obtained through the same medium and provided with food and clothing suitable for the trip. Lists of canned and dried meats and fruits are written upon the board, and other necessary foods which will not spoil.

A realistic picture of the Arctic region is supplied by means of illustrations, and through the observation, perhaps, of a frozen lake, as seen by the children in passing to and from school. A visit is made to a menagerie, to see the polar bears, wolves, Arctic fox, and Eskimo dogs. We may also go to a museum to see the mounted animals from the north, the musk ox, seal, walrus, and whale. The exhibits may show some of the Eskimo occupations. The sledges, made of small pieces of wood and bone, suggest not only the materials used, but the climate as well. The kayaks, made of skin, show how the Eskimo uses what is nearest at hand in order to meet his needs. The carvings and drawings on ivory suggest to the child something of the Eskimo's artistic tendencies, as well as his patience and skill.

These trips help the child to answer his own questions: What does the Eskimo wear? How does he catch animals? How does he travel from place to place? How does he warm his house? Of what does he make a fire? What kind of a stove does he use?

An Eskimo village, including the animals on the land and in the sea, is modeled in clay. Pictures are drawn and painted, and stories are written describing the pictures. In the play period, an Eskimo igloo is made of snow. The school leaflets on Eskimo life are read.

Heat (*a*) Thermometer

The parts of the thermometer are noted—the wooden back, the numbers, the glass tube, with its mercury or fluid contents. The reading of the numbers on each side of the glass tube gives practice in counting by twos.

Experiment.—The children place the thermometer in cold water, and then in hot, watching the effect on the mercury.

(*b*) The Effect of Cold and Heat upon Air

Experiment.—With the aid of the thermometer, we find the differences in temperature of the air on the floor, near the ceiling, and out of doors.

The children are asked to observe the furnace or heating-plant at home, and all observe the furnace at school. This enables them to answer questions as to how homes are heated and how the schoolrooms are kept warm.

(*c*) The Effect of Heat and Cold upon Water

Experiment.—The children boil water in glass beakers, and observe the bubbles. Where do they go? What becomes of the "water dust" or steam?

Experiment (*performed by the teacher*).—A bottle or flask is filled half full of water, fitted tightly with a stopper and placed over the alcohol lamp until steam forms in sufficient quantity to

force out the cork. Why did the cork fly out? What work does steam do for us?

This leads us to a simple study of condensation and evaporation. Under condensation the questions are: What is rain? How does the water get into the air? What makes the mist you see over lake, pond, or river?

Experiment.—A cold glass is held over boiling water and the condensation noted. Basins of different shapes, but containing the same amount of water, are placed in the room. The children observe from which basin the water disappears the quickest. As a result of this work, they see that the basin with the largest surface exposed to the air dries up first. Application is made to the drying of clothes on wash-days.

Experiment.—The children place the thermometer in snow and note the freezing-point. What is snow? What is hail? A bottle is filled full of water and placed outside to freeze. Why did the bottle break? Why was the cork pushed out?

Experiment.—Snow and salt are stirred together in glass tumblers until frost appears on the outside of the tumblers.

(*d*) Effect of Heat upon Solids

The class observes that ice melts, wood burns, and metals become heated.

Experiment.—Steel and copper rods are placed in the flame, to find which is the best conductor of heat.

Cooking.—Apples and potatoes are cooked out of doors, in a brick oven made by the children. The effect of heat upon cereals is brought out when cornmeal, cream of wheat, oatmeal, and barley are cooked for luncheon. The effect of heat upon sugar is noted in the making of candy for Christmas.

Cakes, sandwiches, cocoa, and lemonade are made with the social motive of preparing these things for a luncheon. Butter, cottage cheese, and ice cream are also made in the same way. The children learn how to set the table and serve the articles of food which they have prepared. They wash the dishes, put them away, and set the room in order.

Crystals.—Frost crystals, snow crystals, and crystals in ice are observed and compared, and drawings of them are made. Mineral crystals of quartz, calcite, and galena are noted, and their crystal form is observed in this connection.

Experiment.—Making crystals. Crystals of salt, sugar, alum, copper sulphate, potassium bichromate, and potassium chromate are made in the following manner: A cup of cold water is placed in a glass beaker and alum added, as much as will dissolve. The water is then heated with the alcohol lamp, and it is found that more alum will dissolve in the hot water. Alum is now added in small quantities until a precipitate forms on the stirring-rod. Strings or twigs are then placed in the solution, on which crystals are deposited as the solution cools. Crystals of the other materials may be prepared in the same way. The apparatus used for this experiment consists of ring-stand, alcohol lamp, wire gauze and glass beaker.

The following reading lesson grew out of the work with crystals:

Crystals

We looked at the snow.
We saw little diamonds.
We saw little stars.
They sparkled in the sunshine.
They were snow crystals.
We saw frost on the window.
It looked like a picture.
There were tiny white trees.
There were little white leaves.
These were frost crystals.
We found crystals under the ice.
We found crystals in the stones.
The kindergarten had a Christmas tree.
We thought crystals would look pretty on the tree.
We made many kinds of crystals.
We made red, white, orange, yellow, and blue crystals.
They were very bright.
They sparkled in the candlelight.

Spring

Lake Shore.—As soon as the weather is warm enough, a visit is made to a lake shore, for the purpose of observing and collecting stones. The children observe the action of the waves, the ripple-marks, the color of the sand, as well as that of the stones which they collect. The stones collected include limestone, shale, slate, quartz, greenstone, and granite. These stones are examined and identified with reference to color, degree of hardness, and reaction toward acid.

Experiment.—Shells, coral, bone, marble, chalk, egg-shells, and cement are tested with dilute hydrochloric acid to show lime-content.

The questions which come up in the study of stones are many and varied. Why are some stones smooth and others rough? Why do some sparkle while others look like glass? How do holes get in stones? How are stones made? What uses are made of stones? This last question is carried far enough to bring out the use of stone in building and street-paving.

Indian Life.—At this season of the year, when Nature fills the child with the desire to live out of doors, it seems fitting to study Indian life. The child's mental imagery is strengthened through the use of many pictures, and his imagination stimulated through dressing as an In-

NATURE STUDY—III

dian. He becomes for the time a real Indian, and desires to know all that he can learn about the life of the red man. The first question considered is, Where would the Indian like to live? Through pictures and stereopticon views, the place is sought where the Indian would like to live. The plains, prairies, mountains, rivers, and the country around are considered and compared as to their desirability.

The food of the Indian is the next question. What animals did he use for food? Deer, moose, buffalo, bear, mountain-goat, and small game animals are thought of as supplying food and serving other needs of the Indian. An Indian village is modeled in clay, including most of the animals studied. The need of the Indian for clothing, for implements, and for weapons is considered, and the children attempt to make weapons like those of the Indian. An excursion to the museum is made, to get a clearer conception of the Indian's way of living and the materials and methods he used in making his weapons and tools.

RICHARD'S STORY

When we went to the woods I made a bow and arrow.
I got a stick that would bend.
Then I tied a vine to each end of the stick.
I broke off a stick about a foot long.
I tried to make a sharp point.
This was my arrow.

The Garden.—Beds for the planting of seeds are measured off and planned. The children plant corn for the chickens, pumpkins to be harvested in the Fall and used for Hallowe'en, and flower-seeds, including sunflowers, morning-glories, petunias, and mignonette. A tree is planted on the grounds, special trees are observed in the park, and some of them are painted or drawn.

Animal Life.—The birds recognized on our walks and excursions in the park are the robin, bluebird, blackbird, woodpecker, bluejay, yellow warbler, kinglet and flicker.

A pair of ring-doves is kept in the room, and the birds are watched and cared for by the children. The following reading lesson indicates the character of this work:

DOVES

We have a pair of doves.
They are gray.
They have a little black ring around their necks.
They are ring-doves.
One day we saw two little eggs.
We saw first the mother and then the father sitting on the eggs.
In a little while we saw the baby doves.
They were very little.
They had no feathers.
They looked like yellow balls.
They could not see.
The father and mother took turns feeding them.
They grew very fast.
They were always hungry.
The mother opened her mouth.
Then the little doves put their bills into the mother's mouth to get their food.
Soon their little black eyes opened.
Soon they had feathers.
They could flutter their wings.
Now they are out of their nest.
They can eat seeds.
We give them water and seed.

Fish, snails, crayfish, and frog's eggs are studied in the schoolroom. An aquarium is provided for this purpose, and its contents are under constant observation throughout the year.

Other Activities.—The play-period has been utilized in digging caves in the playground, building a brush house, rolling snowballs, piling up blocks of ice for an Eskimo igloo, playing in Indian wigwams, and building a brick house and oven. These activities are in keeping with the child's powers, and they satisfy his imagination, as well as his desire for contact with real things. All of this work furnishes much material for reading, writing, and dictionary work, for which the children have come to feel a real need and interest.

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no ©

SCHOOL

"If it were so
That two times two were hop-scotch,
And two into eight went fishing,
Or d-o-g spelled "I spy,"
Or Geography were a description
Of the earth's swimming holes,
Or Grammar were the study of the parts
Of a boat,
How much more gladly would you seek
True wisdom
In the schoolhouse walls.
Or if the young idea were taught to shoot
With a shotgun,
How silently you'd 'Wow!'
When sad September
Shoves you into school."

WHAT TO DO FROM THE SIXTH TO THE EIGHTH BIRTHDAY

From material prepared for Institute of Child Life

THE TRANSFORMED PRIMARY SCHOOL

Med - M
H 521,52

BY

ELLA VICTORIA DOBBS

In the oldtime school the children followed the dictates of the teacher and knew no will but hers. The naughty child was often the one whose personality was too strong within him to lose itself entirely, whose active little body refused to "sit in position," whose tongue would not always wait for permission to speak.

In this old school the room was full of seats fastened to the floor in straight rows, with no chance for activity beyond an occasional march up and down the aisles. It was a crime to make pictures on one's slate, a crime which might be punished by blows of the ruler on a tender palm. It was also a crime to laugh except on rare occasions when the teacher told a funny story. Then quiet, decorous laughter might be permitted, but this was a dangerous procedure, and only very strong teachers might indulge in it, for it was much easier to start a laugh than to stop it, or to keep it within bounds.

This picture is too dismal to be dwelt upon—and yet we needs must bring it vividly before our minds, not only that the picture of the transformed primary school may stand out boldly in contrast, but also because these conditions still persist in many communities. In all but a few communities the old traditions and habits, though modified more or less, still influence both teachers and patrons, blocking progress and preventing us from promptly taking possession of the Promised Land. In some communities all new ideas are branded "fads and frills," and are shunned as is the smallpox. Some of those to whom modern methods are familiar are apt to forget that any other conditions prevail in other communities. These go complacently about their own work without realizing that pioneers must needs be missionaries also.

The Spirit of the New Primary School

The modern primary school is a living monument to the influence of the kindergarten spirit, and instead of repression, its keynote is *activity* and *self-expression.* On every hand there are materials and tools which suggest interesting things to be done, inspiring the small people to exercise their initiative and test their powers. Instead of the rows of stationary desks, the room is furnished with little chairs and light tables, which can be moved about by the children. Sometimes they are placed in a hollow square while the teacher supervises writing or picture-making. The reading class gathers around the teacher in a cozy circle. Sometimes all chairs and tables are pushed close to the wall, to make room for a folk-dance or circle-play. Sometimes a small group is playing bean-bags in one corner of the room and another group is making pictures on the blackboard with colored crayon, while a third group is telling stories to the teacher in the circle.

Generally there is a playhouse in some stage of progress, and if one happens in at the opportune moment, the small carpenters may be caught in the act of sawing and nailing the furniture or papering the walls. There is always a sand-table, where the wonderful folk of storyland reënact, in paper and clay, their marvelous doings. There are growing plants in the windows. There are seeds germinating under watchful eyes. There are often pets that need daily care from small hands. There is frequently a doll which must be dressed for the day each morning and put to bed each night. And always there is music and laughter. Funny stories are told by both teacher and children. Joyous games are played and songs are sung. On piano and victrola good music is played

and the children become accustomed to the rhythm and fine chords of masterpieces.

But the work of the transformed primary school is not all done in the schoolroom. The old method held the children in such unnatural inactivity that by the end of an hour or hour and a half they were either sleepy or their restlessness had reached the limit of endurance and a recess was necessary. Recess meant only being turned loose out of doors for fifteen minutes. In the modern school the teacher not only helps them play outdoors as well as indoors, but often there is an excursion to some point of interest. In the springtime there is a garden to be planted and tended. Thoughtful care is given to the free periods that their suggestions, though of different nature, may still influence in the right direction.

Do They Study? Do They Learn?

Perhaps someone would ask, If all this play goes on, when do they work? When do they study? What do they learn?

When do they work? All the time, if work may be defined as purposeful activity. "Play," says Dr. Dewey, "is not to be identified with anything the child externally does, but is rather the attitude of mind toward what is done."

Activities of the sort described are the normal business of little children because they help them to become acquainted with the world about them, with material things, how these material things behave, and how they can be controlled. Activities which help this process are the normal *work* of little children.

When do they study? *Never,* if by study you mean looking at the pages of a book and trying to memorize its words and the letters that compose them, or to ferret out the hidden mysteries revealed by the author in language which is practically foreign because unfamiliar. *All the time,* if by study you mean discovering new facts, realizing increased power to accomplish, developing higher ideals, and broadening the horizon of their knowledge.

What do they learn? They learn *self-control as well as self-expression.* Instead of being mere little machines, operating at the will of another, they find themselves free agents in the midst of strong influences which encourage right doing. They learn to talk freely, because they are in the midst of things in which they have a deep interest and which are full of meaning to them. They learn to control their bodies in game and dance and in handwork activities. They learn to count and measure in a natural way because they do things that involve the number element. They learn to read because many books are there with interesting stories in them, tempting them to master the mechanics.

They *learn the worth of honest effort.* Under the old régime, honest effort was often buried under the teacher's desire or necessity to show a specific result in things produced which tempted her to touch up the children's work.

They *learn the joy of creation.* There is probably no prouder moment to any of us, big or little, than when we say, "I did it all myself."

Being surrounded by suggestive materials, initiative is stimulated, ingenuity is encouraged, resourcefulness developed, and children learn to think and act independently, to have a purpose and work to attain it.

Incidentally, the three R's are mastered with less difficulty and accelerations increased.

A New Fruitage from the Kindergarten

The narrow-visioned person will see in this new movement the passing of the kindergarten and oppose it. The broad-minded, progressive thinker will see in it a great field of bloom, born of the seeds which could not have been matured until the first flower had faded. This wider field is the second stage of development in the gospel of Froebel. We have dreamed of a time when there would be a kindergarten in every school. We catch prophetic glimpses of a time when the first three or four years of school will be directed by teachers who have had kindergarten training.

We need the kindergarten spirit throughout the school system. Already it is operating quietly beneath the surface in many fields. It is showing itself in the freer methods coming into use in the middle and upper grades, which help children to grow into independent thinkers instead of obedient but unthinking machines. We seek to make the early years at school in reality, what under proper conditions we know they may be, a joyous period of rich development, a beautiful garden in which human plants are developed to the full extent of their capacities.

"I am always sorry for a child when I realize that there is not enough of him to be alone."

MATERIALS USED IN THE NEW PRIMARY SCHOOL*

Compiled by Dr. Forbush

COMPILED BY

THE EDITORS

Patty Hill Blocks.—These blocks have proved one of the most popular materials, especially with the boys. They stimulate social organization as well as construction. When five or ten children are working on the same project, there is great need of organization. In these spontaneous groups, the children put forth all the ability they have to organize and are helped out by guidance and direction from the teacher.

Carpenter's Tools and Wood.—The children are provided with a work-bench, hammers, saws (both rip and cross-cut), plane, brace and bit, nails and boards. The wood may be taken from odds and ends, such as discarded boxes.

Sewing Material.—Sharp's No. 3 needles are recommended.

Paints and Crayolas.

Clay.

Cotton Roving and Worsteds.—These materials are used in place of the paper-weaving mats which formerly were to be found in the traditional first grade.

Physical Exercise Material.—A climbing-rope, a swing, horse-reins, and balls.

Piano and Victrola.

Measurement.—Thermometer, scales, foot-rule, yard-stick, and clock.

Number Material includes games like ring-toss, dominoes, and bean-bag, also the other material to which number is incidental, like the measures.

Nature Material.—Plants and visiting pets.

A Typewriter.

Price and Sign-markers.

Housekeeping Materials.—A small broom, dust-pan, mop, dustcloth, washtub, and washboard give the children an opportunity to meet the actual housekeeping demands of the classroom.

Reading Material.—This list of Primers, Readers, and other elementary story-books will be found especially useful to mothers who wish, at Christmas and other times, to buy books for the little children.

PICTURE BOOKS

Brooks, Leslie, illustrator. Three Little Pigs, Johnny Crow's Garden, Johnny Crow's Party. Frederick Warne and Company.

Caldecott, Randolph, illustrator. Sing a Song of Sixpence, The Farmer's Boy, The Queen of Hearts. Frederick Warne and Company, New York.

Crane, Walter, illustrator. Cinderella Picture Book, The Fairy Ship, This Little Pig Went to Market, Goody Two Shoes Picture Book. John Lane Company, New York.

BOOKS TO BE READ BY CHILDREN

Elson Runkel Primer. Scott, Forseman and Company, Chicago.

Child's World Primer and First Reader. B. F. Johnson Company, Richmond, Va.

Coe and Christie. Story Hour Readers. American Book Company, New York.

Blaisdell. Cherry Tree Children. Little, Brown and Company, Boston.

Blaisdell. Bunny Rabbit's Diary. Little, Brown and Company, Boston.

Blaisdell. Twilight Stories. Little Brown and Company, Boston.

Browne Readers, The. Ginn and Company, Boston.

Young and Field. Literary Readers. Ginn and Company.

Free and Treadwell Readers. Rowe, Peterson and Company, Chicago.

Barnes Readers. A. S. Barnes Company, New York.

Dyer and Brady. Merrill Primer. Charles E. Merrill Company, New York.

———. Under the Blue Sky. Little, Brown and Company, Boston.

Bryce, C. T. That's Why Stories. Newson and Company, New York.

Bryce, C. T. Fables from Afar. Newson and Company, New York.

Grover, E. O. Overall Boys. Rand, McNally and Company, Chicago.

Grover, E. O. Sunbonnet Children. Rand, McNally and Company, Chicago.

Beatrix Potter Books. M. A. Donohue and Company, Chicago.

Latham, A. J. Tales and Tags. Alfred Knopf.

* This short article, hardly more than a list of materials, is placed here for three reasons. It shows the uninformed reader the contrast between the new school, with its many materials for self-activity, and the old school, with its text-books. It is valuable for comparison with the suggested "Kindergarten Outfit for the Home," given in a later part of this work. It will be useful in carrying out Mrs. Newell's and Miss Harris's suggestions.

It is largely compiled from the list used at the Horace Mann School, Teachers College, prepared by Miss Agnes Burk for the *Teachers College Record.—The Editors.*

BOOKS TO BE READ TO CHILDREN

HANSEL AND GRETHEL.

SEWELL, ANNA. Black Beauty. Frederick A. Stokes Company, New York.

COUSSENS, PENRHYN, arranged by. A Child's Book of Stories. Duffield and Company, New York.

BARRIE, JAMES M. Peter and Wendy. Charles Scribner's Sons, New York.

BARRIE, JAMES M. Slovenly Peter. John C. Winston Company, Philadelphia.

HAWTHORNE, N. Wonder Book. Houghton Mifflin Company, Boston.

KIPLING, RUDYARD. Jungle Book. Doubleday, Page and Company, Garden City, N. Y.

KIPLING, RUDYARD. Just-So Stories. Doubleday, Page and Company, Garden City, N. Y.

SCHWARTZ, J. A. Wilderness Babies. Little, Brown and Company, Boston.

BROWN, ABBIE FARWELL. Saints and Friendly Beasts. Houghton Mifflin Company, Boston.

WILDE, OSCAR. The Happy Prince. Brentano, New York.

BURGESS, T. W. Mother West Wind's Children. Little, Brown and Company, Boston.

STEVENSON, R. L. A Child's Garden of Verses. Charles Scribner's Sons, New York.

FIELD, EUGENE. Poems. Charles Scribner's Sons, New York.

MACDONALD, GEORGE. The Princess and the Goblin. The J. B. Lippincott Company, Philadelphia.

ALDEN, RAYMOND. Why the Chimes Rang. Bobbs-Merrill Company. Indianapolis.

LEAR, EDWARD. Nonsense Book. Little, Brown and Company, Boston.

MULOCK, D. M. The Adventures of a Brownie. Henry Altemus, Publisher, Philadelphia.

Compiled by Dr. Forbush

HOME OPPORTUNITIES IN PRACTICAL SCIENCE

COMPILED BY

THE EDITORS

BY "Science" in this article we mean not the natural sciences, discussed in our material on Nature Study, but the practical sciences. The purpose we have in mind is to show how many opportunities for practicing these practical sciences occur in the home, and to refer our readers to the information that is given in the BOOKSHELF for executing such projects in detail.

The Science of Handicraft

The best kind of plaything is the one that the child makes himself. Never is he so proud as when he has devised or constructed some sort of makeshift toy of his own, and children will often spend about as much time tinkering with a contraption as in playing with it.

Miss Dobbs, on page 513, mentions a few of the articles of play-use that the child may make for himself. Though the child can not complete them alone, he is old enough now to help Father to contrive, put together, and set up the larger pieces of gymnastic apparatus described by Dr. McKeever and Miss Hunt in the article upon that subject in the Course for the last period.

The BOOKSHELF gives directions for making the following playthings, which can now be made either by the child or by the child with Mother's assistance.

HANDICRAFT LIST

	VOL.	PAGE
Flat paper houses	4	164
The first paper canoe	4	168
How to make your own circus	4	187
Cages for the animals	4	189
A decorative plant stick	4	190
To make a butterfly kite	4	191
Finishing the kite	4	195
Animal toys	4	220
Amusing toys	4	228
Water-wheels	4	233
Peg tops and noise-makers	4	238
Carts and wagons	4	241
Wind and weather gauges	4	243
Kites	4	244
Some more toys	4	246
A year with Dolly	4	268
Handicraft for the patriotic holidays	4	281
Play and work for the summer vacation	4	291
October play and craft	4	306

The Science of Cooking

Mrs. Newell gives us a sensible, brief introduction to cookery for a young child, naming the dishes that may be made most easily. The mother who is willing to help her child still further will find just what she wants in the articles by Grace G. Barden in the BOOKSHELF. These delightful little talks were, at our suggestion, prepared with

two thoughts in mind: first, to select the cooking-projects that would grow out of the child's own desires and interests, and, second, to make the teaching of principles, so far as it goes, sound and consistent with what the child will be taught later in school. Miss Barden's useful projects for the child of this age are as follows:

COOKING LIST

	VOL.	PAGE
Mother's cooking school—measurements	4	117
Lesson I—Apples	4	118
Lesson II—Potatoes	4	119
Lesson III—Toast	4	121
Lesson IV—Cereals	4	121
Lesson V—Soups	4	123
Lesson VI—Muffins, biscuits, and tea-cakes	4	124
Lesson VII—Cake	4	127
Lesson VIII—Eggs, omelets, and custards	4	128
Lesson IX—Supper dishes	4	129
Lesson X—Some simple desserts	4	130
Lesson XI—Cocoa and fruit drinks	4	131
Lesson XII—A few good candy recipes	4	132

The Science of Sewing

In the same way, Miss Gleason was asked to remember, in all her teaching in the BOOKSHELF, that the child in the home wishes to sew simply that she may further her play. Therefore, Miss Gleason bases her sewing-projects almost wholly upon the doll as the center of the home play-life and the making of doll dresses and furnishings. She, too, as an experienced teacher of sewing in the schools, worked along sound lines, and her treatment of the various stitches grows out of, and is related to, the play-idea.

These are some of her suggestions:

SEWING LIST

	VOL.	PAGE
Bags	4	75
The doll's bed	4	80
The baby doll	4	87
Gifts for baby brother or sister	4	100

The Science of Gardening

Explicit directions for executing the garden-projects, outlined in Mrs. Newell's fifth section and in Miss Walker's Program, are given in Mrs. Higgins's series in the BOOKSHELF. It will be sufficient in this place to refer you to Mrs. Higgins's outline.

GARDENING LIST

	VOL.	PAGE
What shall I plant in my garden	4	136
Planting	4	142
What shall I do with my flowers and vegetables	4	146
Gardens in flower-pots and boxes	4	148
The garden's secrets	4	150
"Some flowers in bloom each day"	4	152

Use in H. K. M. only — see footnote

PRIMARY HANDWORK*

BY

ELLA VICTORIA DOBBS

It is not the purpose to emphasize the training of the hand or of the development of technique in handwork processes to the extent commonly expected of a course in manual arts, though considerable dexterity in the use of tools and materials will undoubtedly be developed as the work proceeds. While careless work is never to be tolerated in construction, any more than it would be tolerated in writing or drawing, the standard is to be only such a degree of perfection as is possible through a child's unaided efforts. It is proposed to provide him with things to do of such interest to him that he will wish to do his best, and things of such a nature that they will please him best when they are well done, and so stimulate a genuine desire for good work. To this end, the suggestions relate to things of immediate value and use to the children themselves, rather than to things commonly comprehended in a list of articles which are useful from the adult point of view.

The work is to be kept on a level with the child's experience and used as a means of broadening his experience and lifting it to a higher

* From "Primary Handwork," by Ella Victoria Dobbs, published by the Macmillan Company, New York. Used by arrangement with the publishers. Before reading this article it is suggested that you run over again the article on "Aims and Methods in Constructive Play" on page 287 of the Course for the last period. You will be reminded of just what in the child responds through his hands when he has the opportunity to work with them, and of what your purposes are in every bit of handwork toward which you encourage him.

After you read that article, go over again Mrs. Leonard's article on "Beginnings in Handwork," page 288, and compare it with Miss Brown's article on "Constructive Play," page 355. Notice how both these wise writers insist that the home situations and the homely materials are the best for educative purposes. Miss Dobbs agrees with them that what we should strive for is independent, self-reliant, interested achievement, and not fine craftsmanship or technically perfect products.

Miss Dobbs's special contribution, supplemental to Mrs. Newell's third section, is in showing how to make booklets for keeping and recording precious things and how to manufacture toy-furniture.—*The Editors.*

level. It must also be kept on the level of his constructive ability in order that he may do things *by himself*, and develop independence through feeling himself master of his tools. Neither patterns nor definite directions are provided for the details of the projects outlined, for the reason that it is desired to make every project a spontaneous expression of the child's own ideas. To this end, the outline serves only as a framework, to be filled in as the worker desires. The ready-made pattern implies dictation on the part of the teacher and mechanical imitation and repetition on the part of the pupil—a process almost fatal to spontaneous effort.

While it is possible, through a method of dictation, to secure results which seem at first to be much better than the crude constructions which children are able to work out for themselves, it is only a superficial advantage, and one gained at the expense of the child's growth in power to think and act independently. It is an advantage closely akin to the parrot-like recitation of the pupil who catches a few glib phrases and gives them back without thought, as compared with the recitation of the pupil who thinks and expresses his thoughts in his own childish language.

Paper-Cutting and Poster-Making

The child's imagination is so strong that he is apt to see his productions not as they are but as he means them to be, and he is unable to distinguish between the original and his copy of it. If the picture or silhouette is presented at first, his work becomes to a large extent mere copying rather than self-expression. If the teacher cuts out a dog and displays it as a sample, the class will be apt to see that piece of paper only and not a real dog. If the children are permitted to draw the outline, either freehand or around a pattern, still less mental effort is required, and in cutting they see only the bit of line just ahead of the scissors and not the object as a whole.

Such methods (that is, the use of outlines, silhouettes, etc.) will produce better immediate results. It will be easier to distinguish dogs and cats from cows and horses if a pattern is provided, but it will not produce stronger children. Such methods only defeat the chief purpose of the work, which is to stimulate the mental effort required to hold the mental image of the object in the focus of attention during the time required to reproduce it in the material form.

It is often asked whether the children shall always cut directly and without modification, or whether they shall be permitted to trim off the imperfections of their first attempts. While any rule must always be interpreted in the light of immediate circumstances, it is generally better to cut directly, and after noting the defects, cut again. It is then possible to compare the several attempts and see if improvement has been made. Attention should be directed to the most glaring defect only, and an attempt made to correct it. For example, if the dog's head is too large, do not trim down, but cut another dog and try for better proportions. Compare the second attempt with the first, to measure improvement. Even little children can be taught to work in this thoughtful way, looking for the defects in their own work and making definite attempts to correct them. To this end, much cutting from an unlimited supply of newspaper or scratch paper will accomplish more than a few exercises in better paper, which must be trimmed and worked over for the sake of economy. If little children are allowed to trim off, they are apt, in the pure joy of cutting, to trim too much and lose the idea with which they started—a process which tends to vagueness rather than clearness. To prevent this it is often helpful to preserve both pieces of paper, that is, the cutting and the hole.

Booklets

The making of booklets forms a valuable accompaniment to almost every phase of school work. Even simple exercises when put into book-form take on a dignity otherwise impossible and seem more worth while. It is impossible to work with much enthusiasm and care on exercises which are destined only for the waste-basket.

The first books should be picture-books only, collections of cuttings, drawings, and mounted pictures. As the children learn to write, they may add first the names and then short descriptions of the pictures, the development proceeding by easy stages until their composition-work takes the form of the illustrated story.

Books which are a collection of single sheets are, as a rule, most satisfactory. The single sheet is much more convenient to use, and there is always an inspiration in beginning with a fresh sheet of paper. It is more difficult to paste cuttings into a book, and if pages are spoiled the book is spoiled. If separate sheets are used, a poor one may be done over or discarded without affecting the rest.*

Suggested Topics for Booklets

Animal Book.—Cuttings or sketches of animals. The name and short statements of some characteristic may be added by children who are able

* A printing press or rubber stamp with large type may be used to give titles to the pictures and short stories without tax to the children.—*M. S. L.*

to write. Trees, flowers, fruits, etc., may be treated in the same way.

A B C Book.—A page for each letter of the alphabet, to be filled with pictures and names of objects having the same initial letter.

House Book.—A page for each room, upon which may be mounted pictures of things appropriate to the room. Newspaper advertisements and catalogues furnish abundant material for this problem. The work not only helps the children to classify present knowledge, but offers opportunity for judgment as to arrangement and relative proportions.

How People Live.—A book of pictures of houses in different countries.

Famous Houses.—Pictures of famous buildings and homes of famous people.

What We Wear.—Pictures showing materials from which clothing is made, the methods of production and manufacture.

What We Eat.—Vegetable foods may be grouped as roots, stalks, leaves, seeds, etc. Animal foods may be classified according to the animal from which they are obtained and the part of the animal from which they are cut. Suggestions for cooking may be added.

How We Travel.—Pictures showing vehicles and conveyances of all sorts, classified as ancient and modern, or according to the countries in which they are used.

The leaves may be gathered together into a binding of some sort. Even covers of plain brown wrapping-paper can be made artistic with a simple border-line well placed or a design cut from a paper of a different tone.

Looms

A very satisfactory loom may be improvised by driving nails one-fourth inch apart in the ends of a shallow box of convenient size and stretching the warp-threads across the open top.

For very small rugs, a cardboard loom will serve. This may be made by cutting notches or punching holes along opposite edges of a piece of cardboard into which the warp may be strung. If a knitting-needle is inserted at each side, the cardboard will be stiffened and the edges of the rug kept straight. Weaving needles may be purchased from supply-houses. Sack-needles serve well for small rugs and may be had at any hardware store for ten cents a dozen.

Weaves.—For first weaving, the plain "over one, under one" on cotton warp, with rags or other coarse woof is generally best. Variety may be introduced by weaving a stripe or border of a different tone near each end of the rug. Vertical stripes serve well as another easy method of variation and are produced by using two woof-threads of different tones and weaving first with one and then with the other. This weave is very attractive as the body of the rug, with a plain border at either end.

Furniture

The use of wood overcomes the most serious of the objections to be made to other materials, besides being the material most commonly used in "real" furniture. Wooden furniture is stable, and a great variety of processes in construction are possible without introducing complications which prevent independent work on the part of the little people.

The processes necessary to the construction of very simple yet satisfactory wooden furniture may be reduced to measuring one dimension, sawing off, and nailing on. Measuring one dimension is quite within the powers of six-year-olds. *Sawing off* is not difficult if soft lumber is used, and it becomes very simple by the help of the miter box. *Nailing on* is difficult if the nails must be driven into the edges of thin boards, but if thin boards are nailed to thick boards, nails may "go crooked" without serious consequences, and the process becomes quite easy. These processes have the advantage of being particularly fascinating to small boys, in contrast to the girlish character of many forms of primary handwork.

The Village Street

Playing store is a game of universal interest. Making a play-store is a fascinating occupation. These are factors which can not be overlooked in any scheme of education which seeks to make use of the natural activities of children.

To children, the "downtown store" stands as the source of all good things which are to be bought with pennies. It is usually the first place outside the home with which they become familiar, and its processes are sure to be imitated in their play. In their play they not only repeat the processes of buying and selling, but try to reproduce in miniature what they regard as the essential features of the real store.

Suggestions for Details of Representation

Clay Modeling.—Clay may be used to model fruits and vegetables, bottles and jugs for the grocery; bread, cake, and pies for the bakery; different cuts of meat for the butcher shop; horses for the blacksmith shop and for delivery wagons. Clay representations may be made very realistic by coloring with crayon.

Canned Goods.—Paper cylinders on which labels are drawn before pasting serve well for canned goods. Cylindrical blocks may be cut from broom-sticks or dowel-rods and wrapped in appropriately labeled covers.

Cloth.—Rolls of various kinds of cloth should be collected for the drygoods store. Figures may be cut from fashion-plates and mounted for the "Ready to Wear" department.

Hats.—Hats may be made for the millinery store from any of the materials commonly used. This is a good way for girls to develop their ingenuity and resourcefulness.

The Store Front.—The front of each store may be made of either wood or cardboard, the spaces for doors and windows being left open, that the merchandise may be conveniently handled. Brick or stone fronts, second-story windows, offices, etc., may all be indicated as artistically as the capacity of the class permits, by the use of colored crayons. The sign is an important feature and should stimulate an interest in well-made lettering.

STORIES OF GEOGRAPHY, PRIMITIVE LIFE, AND HISTORY

Compiled by Dr. Forbush

COMPILED BY

THE EDITORS

THROUGH the child's interest in primitive life we have our best approach to history, to biography, and to geography.

Active Play with Geography

Winifred Sackville Stoner, Jr., whose unusual education by her mother has attracted so much attention, has written out some of her mother's methods. Those which most favorably attracted our attention were the ones she used in geography:

"The happiest games of my childhood were those used by my Mother to teach me important facts concerning the world and its inhabitants of to-day and in the past.

"When I was only a baby Mother and I played in the sand and made mountains, rivers, lakes, etc. Then she used tiny twigs and little celluloid dolls, and formed towns to represent places in Holland, England, etc. We pretended to travel to these places while singing nice jingles about them, and we both had a good time.

"Sometimes we would act out scenes described in the jingles and use rag and celluloid dolls. Sometimes other children played with us. At other times Mother cut out the characters of our tales from paper and I would pretend that the paper puppets were talking.

"As I grew older we took walks together and examined rocks, talked about their construction, visited old historic places, played many card games which covered the histories of various lands, and brought in facts usually given in geography lessons. I corresponded with children in foreign lands, who told me many interesting facts not given in most books. Mother and I had fine times pretending to go on long trips while playing with a globe, or seeing who could put dissected maps of the United States or other countries together in the shortest time."

Maps on the Floor

In homes where there is no blackboard, a floor will often prove convenient for map-making. The very best floor for such purpose is one of green linoleum, but a brown one will do or an unpolished or unpainted one. An enormous outline map may be sketched with white crayon, big enough upon which to station toy soldiers, to represent the changing fortunes of war, or upon which to locate, by means of buttons, string, and colored yarn, towns, railroads, and rivers. A little earlier, as well as now, blocks, pasteboard boxes, toy tracks, etc., are excellent to carry out this idea. Manila papers on the floor may be crayoned to represent maps. On a board-floor chalk may be used. One family of children did this last year to outline their father's trip to the Far West.

Geography by Absorption

In the dining-room of one family there hang two large colored maps, one of the world, the other of the State in which they live.

The parents and children are forming the habit of talking during meals about what they read or hear, of places and events outside the visible horizon. And whenever any unfamiliar place is mentioned, one of the children immediately leaves the table long enough to locate it on the map. "It is near such and such a town," or river or mountain. "That is where So-and-so lives," or "Such a thing happened there," is the information usually added to the first statement.

They do not limit their conversation to bookish things, but speak naturally about whatever they are interested in, turning to the maps as one

looks at a railroad guide when traveling, *to place themselves.* In this way bits of knowledge are linked together, and as sight-knowledge requires so much less mental effort than ear-knowledge, it is more fun.

Besides, the maps, hanging low and in a good light, make a splendid rainy-day game for the two younger children, aged eight and ten. The mother, sitting near with her sewing, gives them "hard ones to find" (names of more or less obscurity), and they keep score as to which gets the most "firsts," calling twenty the game.

No wonder the whole world seems like one big picture to this family, and geography but a play.

The following references in the BOOKSHELF will be found helpful in making geography a part of the daily table-talk. Special emphasis is made on the customs of various peoples, and a good deal upon the child-life of many lands:

GEOGRAPHY LIST

	VOL.	PAGE
The jingle of the little Jap	1	283
The seventh birthday of the little cousin from Constantinople	1	284
Peeps at homes in many countries	5	1
Peeps at life in the big city	5	4
Policemen and postmen of many countries	5	7
Peeps at traveling in many countries	5	9
Peeps at school in many countries	5	12
Peeps at playtime in many countries	5	16
Peeps at shopping in many countries	5	18
Life among the brown people	5	21
Little folk in Russia	5	23
Little folk in Norway	5	23
Little folk among the Alps	5	24
Little folk in Italy	5	24
Little folk in Holland	5	26
Little folk in Canada	5	28
Little folk in Greenland	5	28
Little folk in Lapland	5	30
The ways of the Indians	5	31
What people do in Holland	5	32
Good morning round the world	5	36
Rock-a-bye round the world	5	39
Child life in the Near East	5	71
Chinese babyhood	5	73
Chinese boys and girls	5	74
Our neighbor, John	5	77
Glimpses of child life in Japan	5	80
Boys and girls in Japan	5	85
African black children	5	86
The children of Siam	5	90
Village life in Burma	5	91
Types of Greek children	5	92
The boys and girls of Spain	5	94
Children in France	5	95
The sports of Negro children	5	99
What American children are doing for the world's children	5	103
The cities of the river land	5	118
The secret of the Nile	5	119
The land of the Pharaohs	5	120
Rosy-cheeks and her sandal	5	122
The land of palms	5	122
Italy	5	124
Norway	5	125
Tibet	5	125
Australia	5	126
Persia	5	128
Morocco	5	128
South America	5	129
Round the world to-day	5	131
France	5	131

The Primitive Heroes

Places are of little interest to young children except as they are related to the men and women, the boys and girls, of those places. Vol. V of the BOOKSHELF is rich in these accounts of pioneers and adventurers and nation-builders. The following references will be found a convenience in reading and story-telling:

LIST OF PRIMITIVE HEROES

	VOL.	PAGE
The army of two	5	213
The old liberty bell	5	215
Our flag's first engagement	5	217
Washington as an athlete	5	221
Washington's ten narrow escapes	5	225
The story of the Boston Tea Party	5	232
Israel Putnam: soldier of the Revolution	5	234
The search for Ralph Izard	5	237
The story of Nathan Hale	5	240
How a woman saved an army	5	242
The boy who rode on the first train	5	244
The story of the Alamo	5	248
A pig that nearly caused a war	5	250
The walking purchase	5	253
The new world	5	265
The swineherd who wanted a castle	5	270
The beautiful city of the floating islands	5	274
Round the world with Drake	5	276
How DeSoto came to the Father of Waters	5	278
The little red princess of the forest	5	281
The story of Myles Standish	5	285
The Englishman who sailed for the Dutch	5	290
A little Dutch boy and girl of old New York	5	293
Life in old New York	5	296
Champlain, explorer of the St. Lawrence	5	298
The friends of the Indians	5	301

Beginnings in History

As Dr. Tappan points out in her article on "Teaching History to Children," page 594, children care most for the biographical, the hero-side of history. There is, even already, some opportunity to stress patriotism, loyalty, and practical civics.

Material in the BOOKSHELF that is suitable for this purpose may be found as follows:

LIST OF BEGINNINGS IN HISTORY

	VOL.	PAGE
Boys of many lands and times	5	133
The story of Edgar	5	135
Baldwin, King of Jerusalem	5	136
Prince Arthur, the boy who would be a king	5	137
Young Marco Polo	5	140
A knight of France	5	141
The princes in the tower	5	141
The young days of John Milton	5	144
King Louis XIV of France	5	146
King Charles XII of Sweden	5	147
The boyhood of Napoleon	5	147
The story of Garibaldi's boyhood	5	148
Queen Clotilda and King Clovis	5	151
Elizabeth of Hungary	5	154
Some girls who wore ruffs	5	155
Joan of Arc, the Maid of Orleans	5	164
Anne of Brittany	5	171
The "Little Queen" Isabel of France	5	171
The little maid of Norway	5	175
Lady Jane Grey	5	176
Victoria of England	5	178
Cyrus of Persia	5	181
The story of Pindar	5	182
The march of the ten thousand	5	183
Cato the Younger	5	185
Edwin and the King of the North	5	186
The boyhood of a great saint	5	188
The story of Bede	5	189
The story of Alfred	5	190
Brian, King of Erin	5	190
Olaf the Brave	5	192
Children and courtesy four hundred years ago	5	194
How the Northmen lived	5	198
The battle of Bannockburn	5	201
The heart of the Bruce	5	206
Bonnie Prince Charlie	5	210
Livingstone, light of Africa	5	309
Audubon, lover of birds	5	312
Louis Agassiz	5	316
General Charles George Gordon	5	318
Dorothea L. Dix	5	322
A servant of the city—Jacob A. Riis	5	323
Doctor Grenfell	5	330
Luther Burbank	5	333

Use in H.K.M. only — see footnote

CULTIVATING OBSERVATION *

BY

FLORENCE HULL WINTERBURN

"He walks daily among wonders; fire, light, darkness, the moon, the stars, the furniture of the house, the faces that claim his kisses, are all in turn absorbing. The blowing rose is a new event; the garden full of flowers is Eden over again to the small Adam; the rain, the ice, the frost, make epochs in his life."
—RALPH WALDO EMERSON.

DID you ever try to find a friend on Broadway who had promised to meet you about three in the afternoon, somewhere between Thirty-fourth and Forty-second streets? Then you know what it is to be bewildered and made cross by a whirling succession of impressions and a mass of indistinguishable objects all hurtling against your eyes and ears until you are weary of the world.

So the big world seems to a little, little child, tagging after its parents, trying to find something small enough to get hold of and understand. So he becomes weary and discouraged in the endeavor to pick out single impressions from those that are thronging on his senses.

And how much he needs the aid of his parents' experience; how absolutely he is at the mercy of their candor and sympathy, and fainting for their practical advice! How rarely is his need understood and ministered to! There is scarcely a day that I am not made impatient with the abstraction of mothers who take their children abroad for recreation. Their bored air and listless replies depress youthful spirits and discourage conversation. They perform unwillingly a disagreeable duty, not realizing that while they are exercising the bodies of their charges they are helping to stultify their minds. By refusing to give intelligent replies to the eager, interested questions of the little creatures, they are simply throwing the children back upon themselves in a way to confuse their faculties beyond recall.

The Mischief Caused by Our Neglect

We are so kind about drawing to the surface the latent virtues and talents of our friends, and so indifferent to the true meaning of our children's stammering explanations! Have we been careful, deliberate, and definite in responding to

* From "The Mother in Education," by Florence Hull Winterburn, published by Robert M. McBride & Company, New York. Used by permission of the author and publisher.

appeals, and equally prudent in excluding from their eyes and ears things likely to hurt their mobile minds? Nothing is more certain than that the child who is not guarded from evil and supplied with mental food which is wholesome and agreeable will find out for himself some sort of nutriment to feed his insatiate hunger for new impressions. The less he digests the more he seeks, like a dyspeptic who swallows masses of food and assimilates nothing. The child who wearies quickly of everything, who longs for excitement constantly renewed, who glances at this and that and cares for nothing,—this is the child who has not been trained to observe anything well, whose eyes wander, whose ears are dull, whose faculties are not awakened to the details of any phase of life, but who simply thinks of everything as a great moving-picture show, which he can look at without making any effort to comprehend.

The first feeling that lifts a human being above the level of the brutes is wonder. Animals are capable of astonishment only; not of awe and admiration. The higher we go in the scale of humanity the more completely developed we find a feeling which is the beginning of religious and moral ideas, as it is the life of the intellect. Dull and ignorant people have a little of it, but in a passive way. They see a thing which is out of the range of their experience, and they recognize, with something like envious surprise, that it is above their comprehension. In those southern countries where railroads are still unfamiliar, the young darkies will sometimes stand for hours gazing with vague, dumb astonishment at a steam threshing machine, affrighted at its noisy whistle, and ready to flee at the first sign of malignity on the part of the supposed demon. Their wonder is a poor, meager sentiment. They stand like animals, simply stultified.

What Machinery May Mean to a Child

But with what tremors a child of cultured parents views new machines! Here is something to investigate, to trace to its source. He is charmed at finding something not quite simple and which he must labor to understand. The working of the shining wheels and pistons, the dilating, lifelike action of the splendid thing enchains his imagination and he could study it forever. It is disappointing to be allowed only a superficial view of what is so full of delightful mystery; to be torn away with his curiosity only half-satisfied, and cut off with a perfunctory history of the wonder that has attracted all his admiration.

I think the best person to show a child the machinery hall in a museum is a youthful grandfather. He is able to re-live his childish sensations and sympathize with the excitement a child feels at sight of wondrous novelties, as a jaded father and mother can not! And then, the grandfather has plenty of time; parents have only a limited amount. It must be admitted that, to satisfy a child, time is necessary.

The manner in which a child views a great, magnificent piece of machinery in action indicates the measure of his general intelligence. The dull child will exhibit merely fright; the originating, progressive mind is filled with admiration, and feels itself stimulated to emulation, inspired to new flights. Such a child goes home filled with the desire to undertake enterprises of his own; he, too, wants to propel boats, drive the great factory wheel, manage the engine, and put in operation that force which seems to him the embodiment of all poetry. In a word, he would become a navigator, an engineer, just as earlier, attracted through lower appetites, he longed to keep a candy-shop or sell soda water.

Early Impressions Are Lasting

It is customary to take no account of these fleeting and shallow desires which children from time to time betray to us; but trivial as they seem they may influence their whole lives. There is no possibility of estimating the effect of a single impression upon the mind of a mere infant. Memory treasures up the most absurd incidents in our past life and neglects to register events that we consider of supreme importance. Nor do we know why. We cannot in any way determine what particular impression is to become permanent or what one will fade away. But it is the little things that return often that influence us most and finally come to have a strong hold on our natures. The trifling likes and dislikes of our childhood grow into the tastes and prejudices of maturity. Consequently, what a child thinks and prefers is important. He is the master of his own fate, through the very infantile preferences of which we so seldom take account.

Children often seem to be whirled about like leaves in a high wind, silly in their changeableness. They want one thing to-day, and something else to-morrow, and there appears to be no reason to suppose that one of their aims or ambitions is of more consequence than another. Happy that mother who is gifted with such insight that she can follow this slender thread of personality through the inconsistencies of her child's ideas! There is always a keynote, a persistent fancy or taste, and if that is wisely laid hold of, it be-

comes the guide to a perfect education of his faculties.

Why Variety of Experience is Desirable

Wise guardians who have power over circumstances, as well as sagacity, continually open up to children fresh sources of knowledge, so that after becoming acquainted with many different kinds of action they may be sure of finding what makes a genuine appeal to their natures. It is unfortunate when a definite, decisive choice about a career is made prematurely. For the taste sticks. Children readily become narrow in their views. They form attachments on slight grounds, and the fewer attachments one has the more bigoted he grows.

I would expand the child's mind by showing him from time to time scenes from all sides of life. Take him to-day to studios and let him see how pictures are made; next week to silk factories, to learn the poetry of labor, and afterward to a brickyard and an iron foundry, not forgetting the claims of churches and great monuments upon an elevating education. The alternation of country and town life is a delightful stimulant, and each season has its appropriate lesson.

Actual experience is worth a world of book lore. It is not particularly interesting to a child to read in his history that he should be grateful to all those who supply him with the comforts of his daily life; to the farmer, the baker, the manufacturer, the builder. But when he sees how grain grows and is converted into flour, how furniture is wrought from blocks of wood, and threads woven into cloth, the whole history of the objects about him is revealed. The different parts of life become connected and he gets a sense of the thread of harmony that runs through all. We debate about how early a child's education should begin; whether telling him the truth about flowers and stones and the stars is not "crowding his mind" at the age of three or four. But the time to make the earth interesting for him is that instant, be it early or later, that he begins to find the earth interesting. My little girl at four began to show the liveliest interest in the sky, and besought her father to talk about it with her. As he was an accomplished astronomer, he told her some simple little tales that stimulated her curiosity so much that each night, as soon as the darkness settled down, she would run for her little coat and hat and beseech him to take her up to the roof to "study the stars." Such a happy occupation could not possibly militate against the health of any child; what the little one is so drawn toward is an indication that the study should be entered upon, even at the most tender age.

What the Seeing Eye Gives

The capacity to *see* was considered by Ruskin as the most important faculty there is. And he also pronounced it the rarest. Most people go through the world in entire disregard to details; they "did not notice" what they passed by, because their senses were heedless. They are incapable of forming a judgment of certain events because they gained only a cursory view of its most prominent features. If they travel they look at rivers and mountains without curiosity and admire or deprecate by rote, following their guidebook. Half the beauties of the world are a closed book to them because the capacity of appreciation has never been developed, and they remain to the end of their days like children whose eyes and ears are defective.

Nothing more clearly shows a trained mind than the ability to make a swift, unerring choice of valuable things out of a mass of worthless ones. But it is a capacity demanding long and earnest cultivation before it reaches perfection. The training of it must be begun very early, even in infancy. Since all living is merely an instinctive repetition of a once-learned act of estimating values, the earlier the power to make such an estimation can be established, the sooner the person will be of use to himself. "I guess you'll never buy wooden nutmegs," contentedly said a proud grandfather to a little girl whose nice instinct had decided that a certain young man was not a gentleman. "That child will make a lawyer some day," observed a judge of a small boy who saw through some artful tangle of words that had been strung out to puzzle him. Shrewdness in the young always tickles the fancy of guardians, and they praise the wit of children who are not to be beguiled. But how merciless they are toward those not so happily gifted by nature! Yet with some pains almost all children could become quick of perception. They must be taught to *observe details*, and not pass by everything with a superficial look.

How to Cultivate Observation

"Which of us will see the larger number of different things on this walk?" the wise mother will ask on starting out on the country ramble. And the child thus stimulated will in all probability soon become expert enough to rival herself in his descriptions.

Merely answering questions, without leading up to a knowledge of the whys and wherefores, is of

little use. All questions should receive consideration, but many of them may be dismissed with a word, while others require exhaustive analysis. A very good plan is to stimulate the child with some little reward to accumulate as many facts as he can about what he happens to be interested in at the time.

Let his aroused curiosity be the guide for the exercise. It matters little what the thing is he studies, so he studies it thoroughly. Of all qualities, thoroughness is the most important. Montaigne believed that the object of education was to fill a boy or girl "with an honest curiosity for information about everything."

We are at last coming to understand that any kind of knowledge that the child cares nothing about, and that he acquires against his will, is of comparatively small profit to him. The great success in teaching is to stimulate in the pupil a wish to learn.

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Written by Dr. Forbush

WALKS AND TALKS IN HOMETOWN

used in M 2 p. 639

BY

THE EDITORS

"Are there schools where you learn about guns and animals and mountains and foreign people?"
"I'd like lessons about the insides of animals, and about people in foreign countries, and how engines work, and all that sort of thing."
"I wish school was over; I want to begin."—Peter, in "Joan and Peter," by H. G. Wells.

This wish of Peter's has often been echoed by boys and girls of kindergarten age. They are so interested in "real things," and the real things close around them are so many.

Not long ago Elizabeth McCracken, in *Home Progress,* gave two instances of this alertness of the children and of the wisdom with which their parents were quick to meet their curiosity.

He Wanted to Know Why He Was Vaccinated

"One Saturday afternoon I saw at the annual exhibit of the State Board of Health a man, one of my neighbors, with his little eight-year-old boy. The exhibit consisted of the customary display of charts and photographs, showing the nature of the year's work in relation to the milk-supply, the water-supply, the housing of the poor, and the prevention of contagious diseases. My neighbor is not a specialist in any one of these matters; his knowledge is merely that of an average good citizen. He went from one subject to the other, studying them. His boy followed close beside him, looking where his father looked—if with less interest at the charts, with as great an intentness at the photographs. As they made their way about the room given over to the exhibit, they talked, the boy asking questions, the father endeavoring to answer them.

"The small boy caught sight of me as I stood before one of the charts relating to the prevention of contagious diseases, and ran across the room to me. 'What are *you* looking at?' he said.

" 'This chart,' I said. 'It shows how many people were vaccinated, doesn't it? Come over here and see the pictures of the calves from which the doctors get the stuff with which to vaccinate.'

" 'Isn't this an odd place for a little boy on a Saturday afternoon?' I remarked to my neighbor a little later, when the boy had roamed to the other side of the room, out of hearing.

" 'Not at all!' asserted the child's father. 'He was inquiring the other day why he had been vaccinated, and why all the children at school had been vaccinated. Just before that he had asked where the water in the tap came from. This is just the place for him right now. It isn't odd at all for him to be here on a Saturday afternoon. It is much odder for *me,*' he continued with a smile. 'I'd naturally be playing golf! But when children begin to ask questions, one has to do something about answering them; and coming here seemed to be the best way of answering these newest questions of my boy's. I want him to learn about the connection of the State with these things, so he will be ready to do his part in them when he gets to the "voting age." ' "

She Wanted to Know About Weaving

" 'Mamma,' I heard a little girl inquire recently, as she fingered a scrap of pink gingham of which her mother was making 'rompers' for the baby of the family, 'why are the threads of this cloth pink when you unravel it one way, and white when you unravel it the other?'

"The mother was busy; but she laid aside her

sewing and explained to the child about the warp and the woof in weaving.

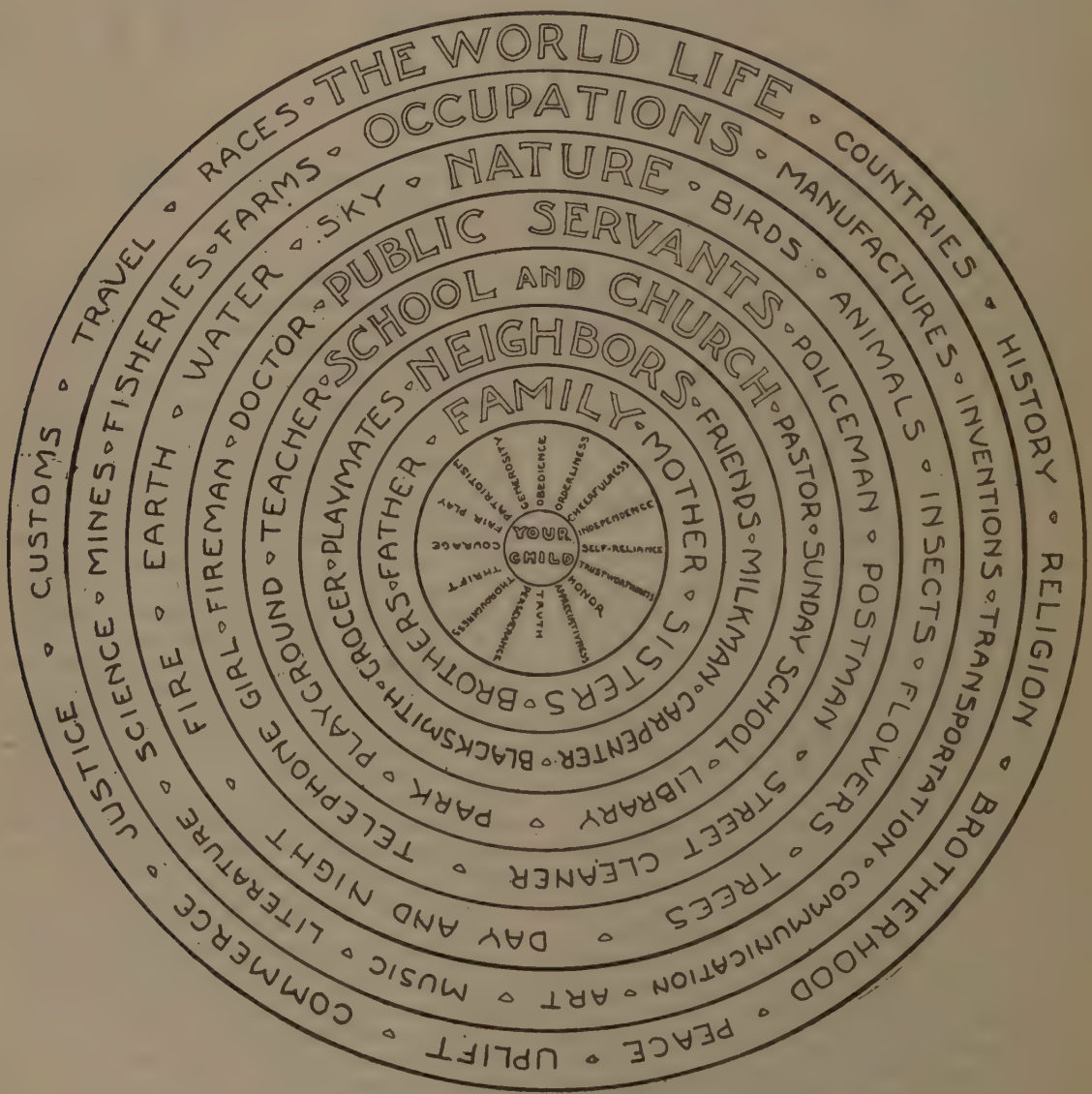
"'I don't *quite* see why *that* makes the threads pink one way and white the other,' the little girl said perplexedly, when the explanation was finished.

"The next day I got for the little girl, at a 'kindergarten supply' establishment, a box of the paper woofs and warps, so well known to kindergarten pupils. Not more than three or four days elapsed before I took them to the child, but I found that her busy mother had already provided her with some—pink and white, moreover, among other colors—and had taught the little girl how to weave with them.

"'She understands *now* why the threads of pink gingham are pink one way and white the other,' the mother observed."

What is Behind the Spigot

Water comes into your house in a commonplace fashion, through a lead pipe and out of a tap. Have you ever taken your child on a drive or car-ride to the place where these waters come from? Perhaps the source is a great pond with a lovely white stream pouring over a rocky dam



THE ENLARGING CIRCLES OF A CHILD'S LIFE

in a woodland glade. Perhaps it is from wells, "daily bathing-places of light," where the image of the sun is rippled over sand or in the shadows mingled with the mobile figures of leaves.

In a similar way we can give the children at least some inkling of knowledge they will comprehend much better later, if we show them the lighting-plant, the power-house of the trolley company, the inside of a locomotive cab, and the whirring wheels of the cotton factory.

Appreciating Our Public Servants

The accompanying chart, modified from one published in a circular of the "Young American Readers," issued by the J. B. Lippincott Company, will be found useful for a long time and in many ways in childhood education. It shows the enlarging circles of a child's life, how he grows out from the compact nest of the home, with its personal virtues, into the neighborhood, the school and church, the community, the world of nature, vocation, and the world life.

Take, now, the three circles just outside the family. Do we talk enough about the services rendered to us by our neighbors, the milkman, the grocer, the blacksmith, and the carpenter? Have the young children seen these men actually at work? Do they appreciate what an honest day's work is like? Do they realize how much care and skill and preparation go into their services? Do the children understand how much their own comfort depends upon them?

And so of the public servants—the policeman, the fireman, the postman, the street-cleaner, as well as the librarian, the minister, and the teacher—have we called the attention of the children to their daily work, and do they appreciate how all these workers are their friends? Do they distinguish in just what way each is of service?

So we might go on into the larger spheres of which the child can realize so little at present, but which he is not likely to realize at all unless we lift him up where he can see.

To talk about these spheres and servants of the common good is not enough, but it is something, and it is more than most parents do for their children. Table-talk might be one of the most effective opportunities of the day, and it is usually the most wasted.

To read about these is an added privilege, and we wish to guide the parents into the pathways of such opportunities. But even better is it to see these at first-hand, and with a little trouble a mother and—of course, more readily,—a father can bring their children into first-hand contact with all these instrumentalities for good in Hometown.

Use in H.K.M. only see footnote

A STUDY OF A RABBIT*

BY

CHARLES B. SCOTT, Ph.D.

The domesticated rabbit is selected, because it is so common and so many children have made a pet of it and have observed its habits; because it can be easily obtained and kept and its life and habits can be readily observed; because a rich literature, mainly of folklore, has been gathered about the rabbit, and because it is an excellent type-animal and starting-point for the study of its many relatives, the "gnawers" or rodents. Another good type-animal easily studied is the cat.

On account of the dependence of the child on his senses, we avoid mere talking or reading about the rabbit, the first and greatest fault in much nature-work, and make every effort to have him see as much as possible; we emphasize and begin with and build upon that which he can see; and omit or merely touch upon and leave till later that which can not be seen. Because of the necessity of relating the rabbit-study to what is already in the child's mind, we begin with that in the rabbit which is most closely related to the life of the child and most appeals to him; so we dwell on its home and home-life, its need of protection and the care of its young, and other characteristics which show "how akin they are to human things."

Preparatory Work

Have two rabbits in a large wire cage several days before beginning work. The observation of habits, on which much later work is based, requires time. Have, if possible, a large tray of

* From "Nature Study and the Child." By permission of the publishers, D. C. Heath & Company, Boston. This is an excellent example of the best type of formal study of an animal. The formality would be more or less necessary in school. Without so much technicality of approach, the mother can learn much from this article as to the thoroughness and variety of knowledge possible by consecutive observation of a household pet.—*The Editors.*

sand in one corner; occasionally let the rabbits out in a room.

Feed three times a day. In the morning give them a handful of hay or dry clover, and a little of such green food as is in season; about noon, some good oats or meal; at night, more green stuff and hay, if that which was given in the morning is all eaten. Rabbits are very fond of green food, but do not let them have too much, and care should be taken that this is quite dry. No green food is better for rabbits than parsley and the tops of carrots; the roots of the latter are eaten with much relish. Besides these, lettuce, the leaves—or, better still, the stumps—of a cabbage, turnips, and parsnips can sometimes be given them. It is commonly believed that rabbits do not need water. They certainly do, at least when their food is dry, and when they have young rabbits to be fed.

Position.—What is Bunny's position when lying down or sleeping? Where and how are his legs placed? His ears? Does he lie just as the cat, or dog, or cow, or horse does? Are his eyes tightly closed when he is asleep? How does he sit? How does he stand when watching or waiting for food, or when listening?

Movements.—How does he move about his cage? About the room? (Observe carefully and tell exactly.) How many ways of moving about does he have? (Walking, hopping, and jumping.) Does he make much noise when he moves about? Why? Notice the kind of tracks he makes (in damp sand, or, in Winter, in snow). How does he dig holes in the sand?

Eating.—What does the rabbit eat? How? Have the children feed him. How does he gnaw the wood of his cage? Are his teeth like any of your teeth? Are they all alike? What is peculiar about his upper lip? Watch him eating, and see the use of this kind of upper lip.

Senses.—Watch the movements of the rabbit's ears, particularly when there is a sudden noise, and observe their position at different times. Does he move them as the horse does? What is the use of having them so large? Can he hear well? Can he see well? Watch Bunny's nose, particularly when food is brought near. Can he smell well?

Cleanliness.—How do the rabbits keep clean? Watch them wash themselves and one another, and find out exactly how they do it. Do they wash just as the cat does?

Disposition.—Are the rabbits fond of one another? Watch and see what they do to and for one another. (Play and eat together, wash each other's faces, go to sleep close together.) Do they fight one another? Are they gentle or rough? Are they timid or easily frightened? Are they trustful when we are kind to them? Are rabbits all alike in disposition, or does each have his own traits, just as boys and girls do? Try to discover the distinctive traits of disposition of the rabbits under observation.

Lesson I

HOMES AND HOME LIFE

To-day we are going to find out all we can about Bunny's home.

Material Needed.—A box of earth in which Bunny can burrow, and pictures of wild rabbits in the woods, or even of the woods alone; pictures of the burrows of rabbits or other similar burrowing animals, such as the prairie dogs, will be helpful in impressing facts.

Step 1. *Domesticated Rabbit's Home*

To give the children the right point of view, it may be well to begin the lesson by asking about homes, bringing out briefly the necessity for protection from rain and cold, and for food and care; the special care given to the children, and, most of all, to the baby; the mutual love, helpfulness, and forbearance, which really make the home. Now let us study the rabbit's home.

The House of the Rabbits.—Where and how they are kept. (In cages or loose in yards.) The construction of the houses or cages, to insure protection, fresh air, and cleanliness. Use of cages in protecting rabbits from weather and from animals from which they cannot protect themselves. Contentment in these when Bunny is well fed and cared for. How they escape from them by gnawing the woodwork or burrowing under the walls. How, when loose, they sometimes make burrows for themselves, or hide under buildings, or in brush piles, or under low-branching shrubs and trees, or in tall grass.

Care of Rabbits—Importance of cleanliness, Feeding them. What, how, when? Importance of often giving them their liberty, letting them run about. How they appreciate kindness shown them; how affectionate and trustful they sometimes become.

Home-Life.—How affectionate they usually are. How pleased to be with one another when placed together after separation. (It is often asserted that a rabbit, accustomed to the company of others, will pine and soon die if kept alone.) How they huddle together when resting or asleep. How they play and frolic together, particularly when let loose. Their scrupulous cleanliness, usually; how they wash themselves and one another. The care of their young.

Step 2. Their Houses

They have no boys to make houses for them; they make their own by burrowing. The tame rabbit, in a box of earth or loose in the yard, may show how the rabbits dig their burrows. The burrows are said to be in a zigzag, to make it harder for other animals to get in; in the side of the hill, when possible, to facilitate the removal of the earth, and to have several openings for escape. Because of the social instincts of the rabbits, the burrows often communicate, forming a "warren," in which scores may live together. The mother often digs a special burrow for her young, trying to find a dry place in light sandy soil, enlarges the bottom for a "nursery," and pulling hair from her own body, makes from it and dry leaves a comfortable bed for her babies. It is said that she often remains with them two days without any food. When hunger compels her to go out, she carefully covers the opening.

Their Enemies.—They are found in every direction; owls and hawks swoop down from above; weasels, foxes, hedgehogs, and domestic cats catch them in, or dig them from, their burrows; man (the most cruel of all, because he kills them for mere sport and not to satisfy his hunger) chases them with hounds. Appropriate here will be a story illustrating the occasional sagacity of the rabbit in outwitting the hounds, or a story from "Nights with Uncle Remus." See also "A Life of Fear," in John Burroughs's "Riverby."

Lesson II

HABITS, POSITIONS, AND MOVEMENTS

Aim.—Much as given in Lesson I. We have learned about the homes and home-life of the rabbits. To-day we will see how much we have learned, and how much we can learn, with our own eyes, about their habits and the ways in which their lives resemble ours.

Step 1. Positions

When at Rest.—Draws himself together into a furry ball, his back arched, with the highest point back of the middle, his head drawn in close to the body, his ears turned more or less backward, his eyes only partly closed, his feet under him so that they scarcely show.

When Asleep.—Sometimes in above position. More commonly he stretches his body out full length, turns on one side with his hind legs extended and his head resting on his forepaws, his ears lying back close to the body with the openings always turned outward, and with the eyes always, apparently, partly opened. Rabbits often sleep or rest close together, with their heads on one another.

When Sitting.—Sits with the hind legs doubled under him and the forelegs straightened, thus raising the forepart of the body, and with the ears erect, or with the body resting on the hind legs and the forelegs quiet or used as hands. When feeding, he often assumes this position or the next.

When Reaching for Food or Listening.—Often stands with body stretched out full length, resting on the hind feet or toes, the head extending upward and forward.

Compare the positions with those of the cat. Notice that their position, whether reclining or sitting, is usually such that they can spring up instantly, that the opening of their ears is always turned outward, that they hear very slight noises even when asleep, and that their eyes never seem to be entirely or tightly closed. Why is this so?

Step 2. Locomotion

Walking.—Watch Bunny in his cage or where he has little room to move about. Recall, or better, show, how they walk, moving the two legs alternately, and then how they walk on "all fours." Why do they move the right arm and left leg and left arm and right leg together? Compare with the walking of cat, horse, or dog. Bunny does not walk much.

Hopping.—His usual means of locomotion, when not frightened or hurried. Best seen when rabbit is loose in the room. Have the children tell or show how rabbits hop. If they hop on "all fours," they will hop as the rabbit does. The forefeet touch the floor one after the other, then the hind feet are quickly brought forward together.

Jumping.—His means of movement when hurried or frightened. Notice how softly and quietly he comes down and how his feet spread out. Can only be seen when he has room to jump. It is difficult to see just how he does it. How do the children jump? The rabbit does it in much the same way, moves his forefeet forward at the same time, then quickly brings his hindfeet forward so that they are outside and in advance of the forefeet, making a jump of a yard or more. A little sand or even chalk-dust scattered on the floor over which the rabbit hops and jumps may show the marks he makes, which the children may often see in the snow.

Adaptation for Locomotion.—Which legs are the longer and stronger? Why? Why do the hindlegs (the portion most readily seen) double backward, like the joint at our ankle, while our

legs have the main joint, at the knee, doubled forward? Is there any advantage in this arrangement when the rabbit hops or jumps? Compare with cat, dog, and horse. Why is it easier for the rabbit to hop or jump than to walk? How are his feet and toes arranged and covered to prevent jar and noise when he moves?

Step 3. Playing, Burrowing

Playing.—Nothing probably will so impress on children the similarity between rabbits and themselves, "how akin they are to human things," as watching their frolics. The rabbits the writer observed had great frolics in the schoolroom after most of the pupils had left, playing "leap-frog," "tag," and other games, and acting like two happy, active children.

Burrowing.—As this is so essential in the life of the wild rabbit and many other animals, it will be helpful if the children can see exactly how they burrow, digging with their forefeet, and pushing the earth away with their hindfeet.

Lesson III

HABITS, FEEDING, WASHING, AND SENSES

Aim and Preparation.—As in Lesson II.

Material.—Living rabbits which have not been fed for several hours. Food, such as cabbage and carrots, to show how they bite off food and how they gnaw. Water for them to drink.

Step 1. Feeding

Child's Eating.—Have children tell, and perhaps show, how they eat their food, biting it off with the sharp, flat biting teeth (incisors) in the front of their mouth, and grinding it with the broad, grinding teeth at the back. Have them feel the shape of the two kinds of teeth. They can eat almost any kind of food. Have them note that they move their lower jaws up and down and sideways when chewing.

Rabbit's Food.—Leaves, vegetables, bark, etc., not meat or grain, but food which must be bitten off.

Rabbit's Eating.—Have pupils tell everything already observed about the rabbit's way of eating. Give rabbits cabbage. Note how they often eat together from the same leaf. Note position, commonly reaching up or sitting on hind legs. How does the cleft upper lip aid them? How do they bite off the cabbage? Note carefully number and character (chisel-like sharpness) of front of incisor teeth in each jaw. The rabbit moves his lower jaw up and down and sideways, and from front to back, when he chews, much as the child moves his jaw. It is difficult to see the back or grinding teeth. If necessary, tell children that the rabbits have five or six grinding teeth in each half of each jaw. Compare with food and way of eating of cat or dog. Does the cat or dog have any teeth which the rabbit does not have? (Canine or dog teeth.)

Gnawing.—Perhaps pupils have already observed the rabbit gnawing the woodwork of his cage or home, or have discovered evidences of his gnawing power. Try to ascertain exactly how they do it, how they use their teeth in the process, and how the teeth are fitted for gnawing. They may gnaw the carrots.

Adaptation.—How the rabbit is fitted for its food and way of eating. Reason for the long, chisel-shaped, sharp front teeth. Advantage of having the lower jaw move up and down and from side to side and from front to back, somewhat like our jaw, but moving more freely.

Step 2. Drinking

How does the child drink? Pours or sucks water into his mouth. How does the cat drink? Curves the tip of its tongue into the shape of a spoon, and laps or draws the liquid into the mouth. How does the rabbit drink?

Step 3. Washing

How do children wash? Need soap, towel, comb, brush. Do they keep as clean as Bunny? One great reason why he is a pet is because he keeps so clean. How does he do it without soap or towel? How many of the children have their hair well combed or brushed? How does Bunny's fur look? How does he keep it looking so well without comb or brush?

Bunny uses the bottom of his foot, with its stiff hairs, for brush and comb, and his tongue for a wash-cloth or sponge. Licks with his tongue parts which can be thus reached; washes face and other parts with paws; holds down ears with hindpaw, and washes with tongue or front paw.

This is an interesting step to the children, and will repay careful, patient observation.

Compare with the way in which a cat washes herself. Very similar.

Step 4. Hearing, Smelling, Sight

Need of Keen Senses.—To aid in escaping from enemies.

Hearing.—Recall how people put their hands behind their ears to help them hear better, and how they turn their hands and ears toward the sound. Some of the children may have noticed how horses turn their ears toward the sound.

Note how the rabbits lift up their ears at a

sudden sound, and how the ears are turned with the opening forward and outward. Try to test acuteness of hearing. Note position of ears when Bunny is quiet, resting, or sleeping. Reason for having such large ears?

Sight.—Eyes seem to be partly open, even when rabbit is sleeping. Why? Our eyes are in front and in sockets. Rabbits' eyes more at sides and are large, "bulging out" more. Why? It is said that the rabbit can see behind and at the side better than straight before him. It must be difficult to close the eyelids over eyes that are so large and protruding. (The belief that rabbits cannot shut their eyes is the basis of the story, "Brother Rabbit and the Ginger Cakes," in Joel Chandler Harris's "Daddy Jake.")

Smelling.—Constant motion of nose. Watch nose when cabbage or similar food is brought near. Does the rabbit's sense of smell seem to be good?

Summary.—How do Bunny's ears, eyes, and nose help him?

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PLAYS FOR SHARPENING THE WITS

BY

MRS. ELIZABETH HUBBARD BONSALL

Some time ago I was talking to one of my friends who had come to live in our neighborhood more recently than I. In referring to the interesting features of the community, he remarked that in one of the fields near by was a peculiar little ridge of earth, which was all that remained of breastworks thrown up by soldiers during the Revolutionary War. Although I had passed the ridge many times, I had never noticed it. Then he spoke of a queer old stone bridge across a stream which bore the unique inscription that it was made by the donor's own hands, and was a free gift to the community. Although I had often crossed the bridge and passed the inscription, I had never noticed it. Then he mentioned the home of Benjamin West, on Chester Road, the oldest road in the state of Pennsylvania. Again I had never heard that the famous painter lived anywhere near us, or that there was anything remarkable about Chester Road. These comments and others made me realize more than ever before how much I was missing in life by not observing what was around me, and I resolved that my children should learn to keep their eyes and ears open to all the wonderful things about them.

Learning from the Indians

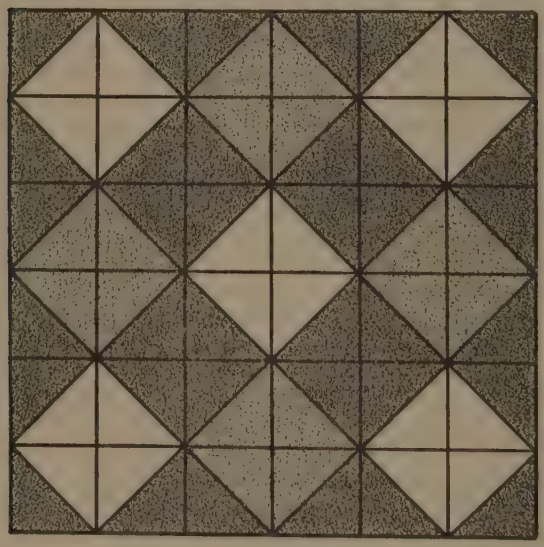
The Indians have always been noted for their keen observation. At great distances they can distinguish small differences in birds and animals. In this age of glasses, when so many of us keep our noses in books a good part of the time, and are hemmed in by four walls, it is our duty to see that our children's eyes are strengthened and not ruined while they are young.

There are various Indian methods which we have adopted,—methods which the children love. We are fortunate in having a little strip of woodland near our home, so that the background is very realistic. The first game that we played tended to develop a sense of location. I would lead my two children among the trees, over rocks, around bushes, and finally back to the place from which we started. Then Betty, my five-year-old daughter, would try to lead us over the same path again. To the casual observer trees are pretty much alike, and must be watched very closely if we are not to lose our way. We vary the game slightly by taking longer tramps and blazing a trail by marking a cross with a piece of chalk on convenient trees in our pathway, and then finding our way back. Every turn has to be carefully watched, and all the blazes must have been marked on both sides of the trees, or they will not be seen on the return trip. While the woods furnish the best background for this game of location, it can be played in the city by encouraging children to watch carefully when they are taken to unfamiliar places, and letting them lead in coming back. How many adults are helpless in a strange city, and what a lot they miss by not daring to go around by themselves! We even play this game ourselves indoors on rainy days by starting from some place, for instance the front hall, and going around in back of the stairs, through the dining-room, winding in and out among the chairs and tables, and finally arriving in the hall again. I remember distinctly my first day at school; how I lost my way in the strange building and wandered for some time in the corridors, not daring to ask where I belonged lest I should be teased. I am determined that Betty shall not have any such humiliating experience.

Another of our Indian games which develops keenness of observation is trying to follow the footprints of animals in the snow. A vacant field is the best place to select as a starting-point, and it is surprising what mysteries arise. Betty and I tried to trace a dog's wanderings one day. For a while everything was perfectly clear, until he crossed another dog's trail, and we had to distinguish between the footprints. At one place he went under a fence and we could see where he crawled on his stomach. At another place it seemed as if he must have flown, for although we looked for some time, there were no signs of footprints for a space of fifteen feet, and we were sure that he could not have jumped. Betty suggested that an eagle might have picked him up and dropped him again, but we thought there would be more evidence of a struggle. We have looked in vain for signs of a dog chasing a rabbit, or something else equally exciting; perhaps a fox, or even little field-mice. We always find plenty of bird footprints, and try to find out what the birds were doing, and why they flew away. The solving of Nature's problems calls for the keenest discernment, both of eye and mind.

Indoor Games

The old-fashioned game of "Hide the Thimble" is always popular with children, and there is no better game to train the eye. With little two-



COPYING PATTERNS

year-olds the thimble should be placed in easy view, but as they grow older it can be hidden where it will take more and more skill to discover it.

Remembering names of persons to whom I am casually introduced is one of my problems, and even at this late date I am trying to improve, and at the same time prevent my children from being as unobserving as I in this respect. I pretend I am making a call, and let Betty bring down three or four of her dolls, introducing them to me. How she enjoys making up peculiar names for them—Martha Bunnyfoot, Mary Oatmeal, and Helen Window. After a few general remarks, I speak about each doll in turn, trying to recall the name, and then it will be my turn to be the hostess. It is splendid practice.

A good game for observing forms, and one that will be of service later in life, is that of putting together dissected maps. Cardboard maps may be purchased very reasonably, or can easily be made by pasting a copy of a map upon a stiff piece of cardboard and cutting it in small pieces with a sharp knife. I have had several beautiful maps sent me in booklets advertising histories, which I have pasted on cards and cut out along boundary lines as far as possible.

It is astonishing at how young an age children are interested in this sort of game. Before Betty was four years old she could put together perfectly maps of the United States and Europe, needing assistance only when she would push the edges out of place. And Baby Ann, not quite two, loves to pick out Texas, California, and Florida. We frequently play with the maps wrong side up, judging the countries or states entirely by their shape.

Copying patterns with colored papers or blocks is fascinating to my children. They are particularly partial to a set of colored cubes, with four of the faces painted in solid colors, the remaining two being divided into two triangles of different colors. Baby Ann can distinguish the blue and yellow faces, and will place them in separate groups when I ask her. The next step will be to alternate the colors, and gradually copy more difficult figures. Betty at four and one-half years could copy designs as complicated as the accompanying, and now, at nearly five years, she invents her own, which are almost as elaborate, and scarcely ever makes an error. If she does, she almost always discovers it herself, and puzzles over it until she works it out and corrects the mistake.

Statues

The masterpieces of art furnish splendid material for indoor observation on stormy days. I have a good supply of Perry pictures of famous subjects, and many others that I have cut from papers and magazines. The Greek statues are

particularly interesting to use, as they are in such characteristic positions. We stand about ten of them, which I have mounted on cards, in a row along the back of the couch, and then we take turns posing as the different statues, and guessing which one we represent. Difficult costumes do not stand in our way at all; we drape ourselves with sheets, use scrap-baskets for helmets, the top of the washboiler for a shield, and the final effect is usually recognizable. And what fun it is to improvise these costumes! It is comparatively easy to have a general idea of what a certain statue looks like, but when you try to reproduce it,—that is quite another thing. The position of both hands and feet must be studied, the tilt of the head, the expression of the face, and many other points. We take great delight, in a good-natured way, in finding flaws in each other's representation. Betty is so interested that she will stand for several minutes in as difficult a position as that of the Discus Thrower, or Mercury, whereas ordinarily, when I am trying to fasten her dress or put on her hair-ribbon, such quiet is an impossibility.

Pictures

Pictures may be studied in this way, too, especially if full of action. Millet's are particularly good, portraying the peasants at work in the fields and in their homes. Shawls, baskets, and old shoes usually supply the necessary atmosphere. Our favorites are "The Angelus," "The Gleaners," "The Sower," and "Starting for Work." In many of his pictures a baby is to be found, and little Ann is as pleased as can be when we include her, though of course she won't stay in one position for more than a moment. Of these home scenes, "Feeding Her Birds," "The First Step," and "Feeding Her Hens," we have found the most attractive to represent.

Architecture

Few people have more than vague impressions concerning most of the famous cathedrals. We have a beautiful picture of York Cathedral in our living-room, and formerly nearly everyone who visited us would exclaim, "What a lovely picture of Notre Dame!" Betty and I, who have been studying the Perry pictures and comparing them, feel sure that, if they had taken more than a casual glance, they would have seen that York has no rose-window, while Notre Dame has a beautiful one, with three statues in front of it; and that York has a large central tower, while Notre Dame has only a slender spire. And now, since the Great War, nearly everyone says, "What a lovely picture of Rheims!" Rheims, like Notre Dame, has a beautiful rose-window, and narrow central tower, and besides has five pointed arches over the three doorways in front, in contrast to the three inconspicuous ones in York.

Bell towers, too, are surprisingly individual in spite of their common limited purpose. Betty has discovered that the one in Florence has many beautiful windows, the one in Venice had hardly any windows but a pointed spire at the top, while the one at Pisa is cylindrical, with six rows of columns around it, besides having the unique feature of leaning, for which it is noted. One might think that children wouldn't be interested in pictures of buildings, but everything depends upon the way in which the pictures are presented. We take two pictures to compare, and the first one who notices a difference between them says, "I spy!" and then points out what has been especially seen. Next it is the other's turn, and we keep it up until one of us gives up. We look up in the dictionary some of the architectural terms: façade, flèche, buttresses, and others, so that we can describe our points more clearly. Perhaps I enter into games like this with unusual zest, for I have practically no opportunity for reading except what I do with my children, and I like to feel that I am gaining something myself each day, be it ever so little.

Bridges also are interesting to compare. There is the Bridge of Sighs, the Rialto, London Bridge, and our modern suspension bridges, each with its own special features. And then there are arches—the Arch of Titus, of Constantine, and of Napoleon. One subject seems to lead to another, each one demanding that careful distinctions be made.

Regarding Questions

Perhaps the most practical method of observation arises in connection with questions asked by our children and which they are partially able to answer for themselves, if they are encouraged to work them out. Frequently, when we mothers are busy, it is so much easier simply to tell the answer, instead of urging our children to observe for themselves. For the last two or three months I have often been asked, "How long will it be before Christmas is here?" If I am in a hurry, I feel inclined to answer very briefly, but I know the best way is to bring out a calendar and oversee the counting of months and days. Again comes the question, "What time is it?" And we count out the hours and minutes. Maybe the question is, "Won't you please put the wheel on my doll carriage?" and I ought to take the time, if possible, to let my child find out how the wheel

is fastened. But in this and in all else we must use our common sense. Sometimes, unfortunately, we cannot take the time, and sometimes it would not be wise, as would be the case if the question were, "Is this knife sharp?" But we must bear in mind that we are training our children for life, and that we will not always be able to do everything for them.

Compiled by Dr. Forbush — some of this article is in Child Welfare manual

M.C.D 452-456

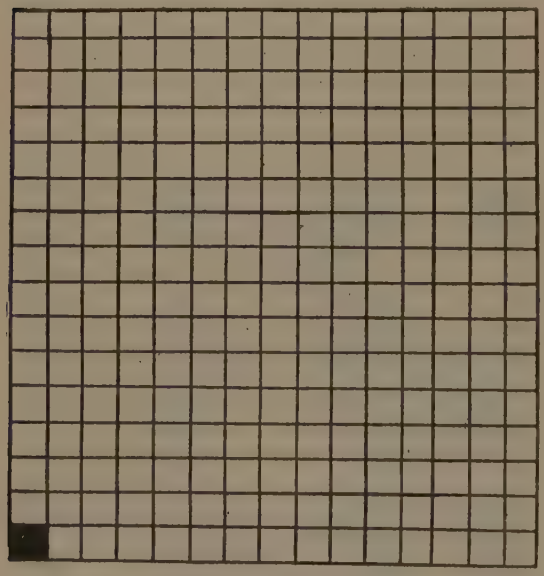
HOME OPPORTUNITIES IN ENGLISH *

BY

THE EDITORS

Is ANYTHING more important in a child's education than that he should acquire the ability to express his thoughts in his own native tongue? In no way does the home have a greater advantage over the school than in the encouragement of free oral expression.

Every one knows that normal children make remarkable progress in the mastery of their mother tongue during the pre-school period. This mastery is attained through the abundant and free use of speech. Children use language as do



FREE ORAL EXPRESSION VS. THE SILENCE OF REPRESSION

adults in a dynamic way—they wish to influence the behavior of others, to get things done, and to enter into more intimate social relations with other people. Children talk constantly and hear others talk about interesting objects and experiences. During the greater part of the day most children can secure an audience of one or more who will attend to what they say and respond in some manner. Should not the school make extensive use of a procedure in language development which has proved so successful in the home? But does it do so?

Not long ago a little study was made of the time actually devoted to free oral expression in 116 first-grade rooms in eleven American cities.

In 39 cases there was *no* free oral expression.

In 32 cases from one-half-minute to five minutes was devoted to free conversation. That is, in nearly two-thirds of the cases five minutes or less in a day was devoted to free oral speech.

The pitifulness of the bondage of the children to silence, except as broken by formal recitation, is shown by the accompanying graphic chart, which pictures the situation where, during 19½ hours of observation, five minutes (or less than half of one per cent. of the time) was allowed for free expression. Just count those multitudinous spaces of restriction, and note the one little five-minute space for freedom down in the corner.

Table-Talk Our Best Opportunity

In many modern families the longest consecutive time the members spend together is at the table. Especially in city homes, where dinner is eaten at night, the evening meal is the greatest social opportunity of the day. There is then an instinctive disposition to linger about the table, quite unlike the eager haste seen at breakfast or at lunch. Work is over for the day, everybody is tired, even the little ones who have done nothing but play. Father is ready for slippers and a comfortable chair; the children are ready and eager to recount the experiences of the day. This is the time when each should be cheered, rested, and also stimulated by just the right sort of conversation, just the right sort of amusement. But often the hours at this one meeting-place are

* This article should be read in close connection with "Walks and Talks in Hometown." The former tells how to gather material for conversation through observation; this article should tell how to express and distribute it in the home. —*The Editors.*

wasted, or even worse, and instead of leaving happy memories, leave unpleasant ones.

Mealtime is a unique social and moral opportunity to children. "It is not the child of six who sits at the table and listens," says Colin A. Scott, "it is a human spirit, eager, curious, and wondering, surrounded by mysteries, willingly taking in what it does not understand to-day, but which will take possession of it next year and become a torch to light it on its way. It is through association with older people that these fructifying ideas come to the child; it is through such talk that he finds the world he is to possess."

Even parents can learn from the interchange of ideas. Socrates used to clear up the minds of young people by asking them apparently simple yet ingenious questions, but it has been suggested that he got his reward in clearing up his own mind by listening to their answers. The family table is a place where the wisest can learn and where the most foolish can sometimes teach. The old adage, "Children should be seen and not heard," ought to be amended. Children should be both seen and heard. Unless they are seen by, and see, wise people, how can they become wise, and unless they can be heard, how can they have their mistaken ideas properly corrected?

The Possibilities of Table-Talk

"There is," says Scott, "no educational opportunity in the home more important than the talk at table. There are homes in which the very atmosphere makes for wide knowledge of life, for generous aims, for citizenship in the world, as well as in the locality in which the home stands. Teachers in schools and colleges find the widest differences in the range of information and the quality of intelligence of the boys and girls who come to them. . . . The fortunate children have grown up in association with men and women of general intelligence, have heard them talk and have lived among their books."

One of the most attractive forms of culture which comes from table-talk is the ability to talk well. Those who can not talk are in the danger expressed by Lord Bacon's pungent phrase of "suffering their thoughts to pass in *smother*." In a household where there is some thoughtful conversation upon the topics of the day, upon the simpler facts of science, or upon the work that is being done by the children in school, good minds are being developed. It is not, as we know so well, mere memorizing which constitutes the scholar. It is solitary rumination and social intercourse. The latter is just as important as the former. There is no better place for such intercourse than about the home table, where the earnest endeavors of even the youngest to enrich the conversation are received with kindliness, and where constant practice in expressing thought is bound to be helpful.

Such Talk Should Be Large and Cheerful

There should always be a certain largeness about the family conversation. Professor Mahaffy reminds us that "the weather is almost invariably the first pawn to be moved. This method of opening the game seems, however, so stale that every sensible person should have some paradox or heresy ready, whereby he may break through this idle skirmishing and make the people about him begin to think as soon as possible." Largeness implies, too, the avoidance of remarks and comment upon food, so constant a habit in many homes. It also implies the avoidance of personalities on the part of either children or parents, in telling tales about teachers, fellow-pupils, neighbors, or of quarrels or disagreeable contact with friends. It implies the avoidance of any unkind or thoughtless remarks about anybody.

Another ideal for table-talk is cheerfulness. Father's business troubles, details of which can have no general interest, and only indicate selfish absorption on his part, have no place at table. Mother's household worries and cares, the petty details of work and troublesomeness of children, are not to be brought to the common meal. Remarks at table about personal faults or peculiarities of those present are to be avoided. It is a good general rule that nobody is ever to be pointed out or scolded at table and that disagreeable decisions, especially as regards the pleasures of the evening, are never to be made or announced at that time.

Customs Inaugurated in Various Homes

In a certain American home, described by a writer in the *Mother's Magazine,* a pleasant custom was inaugurated by the parents while the children were young. Said the mother to them:

"A day started right is good until night. Now to breakfast hereafter every one must bring a happy thought, and after grace is said, and before eating, repeat it."

"Will you bring a happy thought, Mamma?"

"Certainly."

"And Papa?"

"Of course he will."

The children took to the idea with great glee. Their "happy" thoughts would be something to talk about, and then there was always the antici-

pation of what Father and Mother would have to say.

The same writer tells of an English family that has always begun each meal with a song. "I have gone to that table in a very depressed mood, and when the song was ended I have had my entire view of things changed. In this family, the children, young and grown, are remarkably cheerful. They have an optimistic way of looking at things, and I attribute much of this to the cheer that is kept uppermost at the table, from the beginning of the song to the end of the last dish."

Children are naturally self-centered. Their rehearsals of the annals of the day are often tiresome to their elders. It is desirable, however, in order to retain their confidence and to develop their interest in one another, that each should be given his turn at such rehearsal. The table where this is the only line of conversation is a dreary one, and the mother or father who will lift the eyes of the children to a wider horizon, after they have recounted their individual doings, is not only making everybody happy, but is wisely educating all.

Table-Talk May Even Be Pre-arranged

It is a good idea to have a definite plan and program for the family conversation every day. Such pre-arrangement may seem a trifle stilted at first, but a group of people working together with a common interest in view soon outgrow this phase and enter into the scheme with a keenness and enjoyment which quickly dissipate this first embarrassment. Such pre-arrangement implies a leader. "What is really needed," says Benson, "is a kind of moderator of the talk, a sort of president. He should, so to speak, sort of kick-off. And then he should feel or at least simulate an interest in others' points of view. He should ask questions, reply to arguments, encourage, elicit expressions of opinion. He should not desire to steer his own course, but follow the line the talk happens to take."

Suggestions Toward Material for Conversation in Families with Children

In some families it has seemed wise to go so far as to adopt a weekly program for conversation, to arrange either that the talk should be led in turn on successive mornings or evenings by different members of the family, or that definite topics which individuals have asked for should be taken up in turn. The suggestions that follow are, as to possibilities in the range of topics, to be brought to the attention of a family where there are children.

Things Seen—Children May Learn How to Observe and How to Relate

"There is," says Charles Dudley Warner, "no entertainment so full of quiet pleasure as hearing a lady of cultivation and refinement relate her day's experiences in her daily round of calls, charitable visits, shopping, errands of relief, and calls of condolence. I do not mean gossip by any means, or scandal. A woman of culture skims over that like a bird, never touching it with the tip of a wing. What she brings home is the freshness and brightness of life. She touches everything so daintily, she hits off a character in a sentence, she gives the pith of a dialogue without tediousness, she mimics without vulgarity; her narrative sparkles, but it does not sting. The picture of her day is full of vivacity, and it gives new value and freshness to common things."

The experiences which are brought home by the father may be even more unusual and interesting. The children also have their fresh angle upon life and soon learn to imitate their parents in habits of observation, of humorous relation, and of acute detail. Some of the themes which the day's observations suggest are these: in riding or walking in the streets of town or city, many incidents of people coming and going, pretty hats and dresses, interesting conversation, curious characters, foreigners, or distinguished people. Looking in shop windows, one sees the artistic arrangements and the new fashions. In the market, mother notices the fresh vegetables and fruits, their beauty of color, and the facts about them as told by the grocer or marketman. Father, in the office, has had a letter with a foreign postmark; in the shop he has received a new invoice of goods from a foreign country; in the factory, he has installed a wonderful new machine, or has seen a fine piece of handwork turned out. The occasional glimpse at a swift airplane or dirigible balloon, with its marvelous mechanism, opens up a wide field for intelligent conversation and speculation. In the country or the parks there are the interesting things about Nature: the migration of birds, the blooming of flowers, indications of the change of the seasons, or such special features as birds' nests, the anthills, the habits of birds or animals. Comment upon a single incident in nature often leads to watching and to special reports from time to time.

Sample Questions to Stimulate Observation and Thought

It is a good idea to fling forth a question suggested by something that has been seen and

leave it with the children to think of or look up, referring to it again a day or two later. The following sample questions immediately suggest to the reader the item of observation which called them forth:

Which is the largest star you can see to-night?
Why are two stars in the Dipper called pointers?
What color are crows' eggs?
What use are crows to farmers?
How does a dog know a stranger?
What are some of the pets kept by sailors in our navy?
Does a bird ever sail with his tail toward the wind?
How can you tell an oak tree?
Why is salt water not good for plants?
What makes us sneeze?
What is the benefit of holes in the young bark of a tree?
Why does a duck never get wet?

Another class of questions may be propounded which have no direct connection with immediate observation, but which are thought-starters. They include such as these:

What makes a bee hum?
Does a tadpole know he will lose his tail?
Where are the frog's ears?
How did a pig nearly cause a war?
How did we come to use an umbrella?
Why will a rug smother a fire?
What should you do in case of fire at our house?
How do West Point cadets do honor to the flag?

A mother finds "thought-starters" naturally, in this way:

"If the rolls of bread are especially nice, we often take a grain of wheat and follow it from the time when it was a little 'seed baby' until it comes to us in different forms (bread, rolls, or cake).

"Or sometimes we take the table and chairs and trace them from the time they were 'great trees' in the forest until they come to us."

People Met—Developing Habits of Kindly Helpfulness and Large Humanity

Often in his business relations a father meets people who have something of interest to offer in the exchange of ideas; people of different nationalities; people from different parts of our own country; persons who reveal curious phases of their own history. To cultivate this sort of genial intercourse with the folks one passes by is to awaken a steady interest in people and to develop a habit of kindly helpfulness in growing boys and girls which make for a large humanity in later years. This, too, will awaken a general interest in community life—policemen, motormen, street-cleaners, men at the railroad crossings, girls behind the counter. Often one runs across bits of rare experience and sees the picturesque background of these lives. The ability to draw out such bits of human life and to relate them give one a rich fund for thought and conversation.

Sample Treatment of an Interesting Subject

One subject that is fascinating to children of all ages is that of transportation. They like things that "go" and they like to go themselves. While young children are not yet interested in the mechanics or economics of transportation, there are many simpler facts that are most engrossing to children of primary years.

Take such questions as these:

What are some of the things transported in our town?
(Food, clothing, materials for shelter, tools, people, etc.)
Why are they being carried about?
What kinds of power are used to carry them?
(Mules, horses, oxen, men, electricity, gasoline, etc.)
What kinds of wagons are used?
(Carts, trucks, wheelbarrows, bicycles, etc.)

This may lead to reading about transportation and vehicles in other lands. Here the BOOKSHELF will prove useful for reference. Look in vol. XI to find one about:

Mexican oxen and ox-carts.
Elephants in India.
Jaunting-cars in Ireland.
Reindeer and sleds in Finland and Iceland.
Llama in South America.
Jinrikishas in Japan.
Camels on the desert.
Buffaloes in Asia.
Dogs in Holland.
Wheelbarrows in China.
Sling-chairs in the jungle.

The children may be sufficiently interested to go to the public library for such simple books on transportations as the following:

BRIGHAM, ALBERT PERRY. From Trail to Railway. Ginn & Company, Chicago.
CHAMBERLAIN, JAMES FRANKLIN. How We Travel. The Macmillan Company, New York.
EARLE, ALICE MORSE. Stage Coach and Tavern Days. The Macmillan Company, New York.
PERKINS, LUCY FITCH. The Dutch Twins. Houghton Mifflin Company, Boston.

From some of these Mother may read, from others the child can read himself.

Games Played at Table—Inventing New Games

It is often a pleasant diversion for people to play games at table, especially toward the close of the meal. The game of "Twenty Questions"

is familiar and good. Telling a story in sections, demanding that the next take it up where the first left off, and so continuing in turn, is good exercise. Guessing games, describing some familiar or famous event or scene, are instructive. Guessing riddles or conundrums is a fine diversion and sharpens wits. An original game was invented by one motherly soul to teach children good manners and to avoid the nagging habit of incessantly calling attention to the lapses of others during the meal. After dinner was over, a short time was given occasionally during which each one in turn was allowed to imitate any wrong table-manners he had observed in someone else at the table, and then the guessing to whom the fault belonged was done by the others. The caricature of one's behavior made much fun and a deep impression, and at the same time took all the sting of personal rebuke out of the situation.

Some Results of Happy Mealtimes

Such a mealtime, at morning or at noon, sends the family out separately with merry, loving faces to meet the burdens or responsibilities of the rest of the day. If it comes at the close of the day it leads to a pleasant evening. Children who enjoy such fellowship are not likely to be strongly attracted away from home at night. Even when the members of the family are obliged to be apart, they will be together in spirit. They are creating happy memories which will always hold them together. The problem of discipline in such households will never be a difficult one, for sympathy is thus continually being reëstablished. The children of such households grow up alert, interesting, and interested, to live lives full of intelligence and charm. Truly, upon such tables shine the high lights, and at such boards is perpetually broken the Bread of Life.

Use in H. K. M. only see footnote

METHODS IN BEGINNING READING*

BY

ARNOLD L. GESELL, PH.D.

THE kindergarten child enters the first grade with a vigorous command of language and with an unlimited capacity for speech-development. His mind is stored with concrete imagery, and he should have accumulated rich experiences of sight, sound, and touch. He has represented his experiences in the crude, bold outlines of drawing, modeling, and paper-cutting. Such a background of images and experiences is the pre-requisite for reading. He comes to the first-grade eager to project these images, for he is still in the picture-making age. Picture-making is his means of communication, and if he has no material to use, he will even resort to shadow-pictures to express his thought. He is ready and eager to illustrate his own first reader, and should be allowed to do so.

Begin with Picture-Writing

Children have a record-breaking tendency and arrive very early at a period when they begin to substitute signs for ideas. This natural desire to record facts and events may be used advantageously in the teaching of reading. Records should be made of personal experiences, of observation, of discovery, and of results of constructive work. For the very young child these records should be purely pictorial. But as he enjoys a greater variety of experiences and grows in the power to represent them, picture and symbol should be combined. Finally, he will lay aside picture-making and be ready to cope with the technicalities of the printed or written page.

Don't Emphasize Oral Reading

The average reader eliminates the personal element, and substitutes a series of sophisticated sentences which will force the repetition of particular words, irrespective of the child's need of them. The compilers of these books proceed upon the presumption that a child must be presented with a ready-made vocabulary, so that if he should chance to think for himself at some future time, he will have the means of expressing his thought. Vocabulary does not grow in this way. Words come dancing into the child's mind fast enough when they are invited to clothe ideas. Necessity is truly the mother of invention, and children have been known to coin their own words to express new ideas. The imitative lip-reading of the early grades will never make intelligent readers nor build up language-power. The forced

* From "The Normal Child and Primary Education," by Arnold L. and Beatrice C. Gesell. Published by Ginn & Company, Boston. Used by permission of the publishers.

and dramatic repetition of these inoffensively commonplace reader-sentences is affectation, not interpretation. When feeling is genuine, the voice will make it known. Does anyone have to force a child to exclaim over a Christmas-tree or a kite? So-called "expression" in the early grades is all overdone. Most of the material is too stupidly commonplace to call for oral expression at all. The whole purpose of reading, which should be to think by means of the printed symbol, is buried under the ruinous temptation of the schools to make precocious readers. These little superficial word-tellers tickle the false pride of parents and win approval from doubtful superintendents, but they lose the power to think, or to get thought from the printed page.

There is entirely too much oral reading in the early grades. We should substitute abundant silent reading,—silent, earnest grappling with the printed page to get some needed information. There should be discussion, questioning, exchange of ideas between teacher and pupil, but a very limited amount of oral reading. The child, in reading the simple sentences which are within his capacity, has no occasion for oral reading. The prevailing habit of voicing empty phrases, and of substituting for interpretative thinking insistent emphasis upon tone, position, and correctness,. is disastrous to self-culture.*

His Reading Aloud Should Be to Himself

The silent reading referred to does not mean that a child may not vocalize what he reads. In fact, this is just what he should do when grappling with new material. Silent reading means reading to oneself to find out something, in distinction from the perfunctory reading aloud to the teacher and the class. Such declamation is precocious, elocutionary, inartistic; it absolutely vitiates wholesome expression. It is true that the ear must reënforce the eye in the early process of reading, but it is only the child himself who needs to hear what he reads. His vocalization needs to be barely audible, and should not disturb anyone. The child has acquired his spoken language entirely through the ear, therefore the sound of a word calls up its meaning far more readily than the sight of a word. This necessity for vocalization represents a transition period, and the child should be permitted to vocalize as long as it is an aid to interpretation. Children vary in this respect, and individual differences should be respected. In some children this connection between the nerve centers of hearing and articulation is as deep-seated as right-handedness or any other innate tendency.

Why Should He Lose His Place?

The difficulties of mastering the printed page are as great as any ever offered by the elementary school, and yet we complacently present them to the child of six, and are impatient of progress. The mature man or woman, to whom the technicalities of reading are perfectly simple, is allowed to fix his eyes upon his book and to read without interruption. The child, on the contrary, who does not know how to keep his place, whose eyes are not coördinated for the finer movements required by reading, is made to look up after every line, and to give out a vapid sentence, such as "Willie has a hat," with the inflection and satisfaction of a scientific discovery. A small boy whose initiation into reading had been unaccountably difficult came home one day radiant with delight. He had been finally allowed to go into the second grade on trial. He said, "Oh, Mother, now I can read all right. My teacher lets me read the way Father does, and does not make me lift my eyes up and smile after every story." Such interrupted piecemeal reading is a destroyer of thought, and focuses the mind absolutely upon the mechanics of the printed page.

The Contents of the Good Reading-Book

It is only fair that the reading of the primary school should be subjected to inspection and realize some literary standard. A child should read for two reasons: to add to the sum of his knowledge, and for pure delight; that is, for the dramatic or humorous or storylike quality of what he reads. Submit the reading lessons of the primary school to such a test, and how many of them belong in the waste-basket?*

Reading should not be an end in itself, nor should it be accidental, but it should be an illuminating accompaniment to the literature, handwork, history, and geography of the grade. With younger children this ideal can only be upheld by making free use of the blackboard. The children should make their own reading-lessons, with the teacher. These lessons should be written in large, bold script on the blackboard, so that they may be summaries of the day's work, put to-

* While silent reading deserves this emphasis, something should be said for reading aloud. There is considerable room for the unselfish motive of entertaining others with that which he himself has found entertaining. This, it is needless to say, is quite different from the motive involved in reading to a class that with which they are already familiar.—*The Editors.*

* The number of exercises given in the BOOKSHELF for mere practice in identifying words is as small as possible. Such exercises can contain little that real children talk about and are interested in. As soon as it is feasible, we urge the mother to go on with the child to the stories that the child loves and asks to have again and again. The big object that the mother should have in mind is not to dwell upon exercises to learn to read, but to provide opportunity for him to read to learn. Just as soon as possible the child should be reading for enjoyment.—*The Editors.*

gether, changed, or erased, as the needs of the children demand. Only when the early work is made up of sentences taken from the personal, daily interests of the children will it be vital. Only the events and facts in which they have taken part are worth recording, if the children are to be required to read the records. Reading-lessons which are made with the class are constructive in character; they take on the quality of the handwork which so fascinates and educates.

What the reading-lessons need is a feeling of creativity on the part of the child. This is accomplished when a child is encouraged to picture his own experiences in simple sentences, and to become a factor in the construction of the story which he is to read. Is there in the average reading-lesson anything like the sensation which the child gets in handwork when he makes a wagon, and then pulls it along the floor? The triumph of construction, the personal glow, the added power, and a desire for more work of a similar character are conspicuously absent in reading-lessons. Such will continue to be the case until the teacher lays aside long lists of words to be memorized, and seizes upon lists of kindred topics out of which a childlike vocabulary will pour as water from a bottle. Words are mere instruments of thoughts. Awaken the thought, and the child will command the instruments.

A word properly presented to a child is a picture. He adds it to his thought-stuff as he puts a dress on his doll or a spoon in his cup. Visit an art gallery. Which pictures will you remember after a few days? Only those which have brought to your mind some personal experience which reflected your own emotional life, which you understood because of some vital association. Words should be presented as pictures of thought which have a personal meaning, and not as elements or combinations of sounds.

The Repetition that is Natural

Let the reading-lessons of the primary grade take on a story-quality, that they may profit from the energizing effect of interest and enthusiasm. Repetition is necessary to enforce a needed bit of information, but repetition with variety may be had if true literature is studied, and the qualities which have made it the mouthpiece of the race are inserted into the reading-lesson. Compare the language of Mother Goose with that of the average primer. Study the kind of repetition which Mother Goose contains. It grows out of, and is a part of, the story, while in the primer repetition is an arbitrary thing, set in for the obtrusive purpose of presenting some word. Let the qualities which enter into game life—expectancy, repetition, imitation, action, and joy—find their place in the reading-lesson of the primary school. These human, efflorescent, dramatic qualities characteristic of child life may be crystallized into reading material by a quick, effective use of the blackboard, and in the reading-books of the child's own making.

The Value of Reading to Children

There is not enough *reading to* children in the primary years. A child should be read to every day without being expected to make any return. Spoken language is acquired by such means. One is willing to talk and talk to a child long before he is able to answer with a spoken word; the child understands, although he says nothing himself; he is collecting the material of speech, storing it somewhere, and sometime he will suddenly surprise you with his accumulated possessions. Reading has this nascent period, too, and a child should have the opportunity to follow, with his own book in hand, a good reading of familiar stories again and again, that the printed symbol, and its oral expression, may be unconsciously identified. By such a method a child gets technique, and the thought expressed by it, without too much conscious focusing upon the technique itself. He will become accustomed to read as rhythmically as he talks, without stilted and forced inflection. Six or eight minutes given to this practice each day will increase the desire to read, give conscious models for imitation, and train in attention.

Encourage a Little Undirected Reading

Children should be allowed time, at least once a week, for undirected reading—save as to a suggestion of what to read—time to read with no thought of reproduction other than a voluntary one; they should have time to read for mere delight, to form a reading habit, and to establish reading tastes.

Reading is thinking by means of the printed page, not the technical mastery of words. Little children are in the language-building period, and if the proper transition is made, will quickly learn the language of the printed page as well as of the spoken word. Their interests are so varied and their curiosity so keen that one can not set the limits to what they may acquire. The secret of success is to keep the work childlike, full of action, and vitally related to the daily interests and habits. Children are accumulating, putting together, labeling, classifying, and selecting in a wholesale sort of way. They are open to suggestion along a thousand different lines, but ready for prescription in none.

Prepared by Dr. Forbush

READING JOURNEYS FOR PRIMARY CHILDREN

ARRANGED BY

THE EDITORS

"I've never sailed the Amazon,
I've never reached Brazil;
But the Don and Magdalena,
They can go there when they will!

"Yes, weekly from Southampton,
Great steamers, white and gold,
Go rolling down to Rio
(Roll down—roll down to Rio!)
And I'd like to roll to Rio
Some day before I'm old."

—RUDYARD KIPLING.

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Use in H.K.M. only.
see footnote

Used in MOP pp 536-539

HOW BARBARA BEGAN WRITING*

BY

WILSON FOLLETT

WHAT follows is the account of a rather notable success, granted only the point of view which happens to be held by ourselves, Barbara's parents.†

Barbara Discovers the Typewriter

We were made, parentally speaking, on the day when Barbara discovered the typewriter. Discovered it, I mean, as an object worthy of sustained curiosity; its existence she already knew well enough. She was just under three years old. Her erudition at that time consisted of the alphabet (learned earlier through a curious habit of not allowing her go-cart to proceed by a street-corner until the street-sign had been expounded to her), plus a few words and numbers acquired through the same process and from head-lines. Perhaps I should also add some fifty tunes which she had learned to recognize when they were played, whistled, or hummed, through simple repetition. She also knew from across the room every page and bar of the "Just-So Songs" (Edward German's music to Mr. Kipling's words), and every syllable on each, because she had unconsciously associated the words with the figuration of the notes and staves on each page. And she was always seeing A's in the gables of houses and H's in football goal-posts. This is only to say that she had the normal child's curiosity and acquisitiveness. But the real, the commendable beginning was the day when she walked into my study and stood at my elbow for twenty minutes while I finished copying a manuscript on the typewriter.

She Masters Its Mechanism

"Tell me a story about it," said she. It was a period when all conversation was by hypothesis a story. I set it down here, as to my own eternal credit if I never do another so creditable thing, that I forgot how busy I was supposed to be. I took her up and turned the contraption around and showed her exactly what made the bell ring. "Tell me about it again," said she—another inveterate formula of this period. In half an hour she knew how to put a paper in, straighten it, slide the carriage, strike letters, use the space-bar and the back-space, turn the platen up, and take the paper out. The next day she knew the names of all the characters on the keyboard, even to the absurd supernumerary §'s and ¶'s and *'s, and how to produce each, including those which required the shift-key. The third day she wrote a note acknowledging a gift, she sitting at the typewriter, her mother sitting across the room and dictating thus: "Capital D-e-a-r-space-capital C-o-u-s-i-n-space-capital H," and so on. It was three lines of typescript long, and it took an eternity of concentration—probably a half-hour—but she did it, in one burst, refusing to be stopped. Three months later she was taking many simple words of her dictation as words and not as letters; she had learned how to spell them by doing it repeatedly. Thus, at three years and three months she had learned a perceptible amount of reading—by the strange process of reading her own typescript! Literally, she had learned a form of writing before she knew anything whatever about reading.

She Learns to Spell With It

That was in June, 1917. In October, 1918, at four years and seven months, she wrote her notes of acknowledgment behind the mysteriously closed doors of the study, emerging quaintly to ask one of us how to spell "interesting" or "particularly," showing us only the finished result, and treating herself to an independence unhappily beyond the scope of mere professional authorship by refusing to allow her precious documents to be "edited." Her note-books of April, 1919, show that she understood plurals and how they are formed from singulars; also that the plural for "baby" is "babies," whereas that of "monkey" is "monkeys"

* Condensed from an article originally entitled "Schooling Without the School." By permission of *Harper's Magazine* and of the author.

† This interesting experiment of teaching writing and reading by means of the typewriter deserves careful attention. The typewriting machine is becoming so familiar in the home as well as in the office, and is being used so much by housewives as well as by business men to-day, that it seems probable that handwriting will become more or less obsolete in the future. Consequently, the instrument is bound to be a useful one, and Mr. Follett's arguments for its educational use are sound. He also shows how the transition was made from typewriting to script, and how Barbara's mother helped her overcome her difficulties.—*The Editors.*

—to accomplish which, you will observe, it is necessary to know a vowel from a consonant. Learning to tell them apart, let me add, is an attainment which would not be speeded by calling them something else—e.g., "fat letters" and "lean letters"—in the fashion of the "baby-room"; for a child adores technicalities of diction, and is most interested when learning things that adults know, and calling those things by their adult names.

Barbara and I had a most absorbing session one morning, at her prompting, over words in -ometer—thermometer, anemometer, dynamometer, speedometer, barometer—she spelling them by the sound, learning the meanings by cross-examination of me, and afterward typing the words. This when she was four years and nine months old. Now, at five years and three months, she easily distinguishes nouns, adjectives, and verbs; also the difference between a phrase and a sentence. The reason why we have not as yet handed her a copy of the "Concise Oxford Dictionary" is that we are weakly fond of seeing her run to us with her questions about spellings.

It seems topsy-turvy, to be sure, to let a form of writing precede every form of reading; yet the paradox has involved many advantages and, so far as we have yet discovered, no disadvantage that is not readily superable. Learning to read is speeded enormously when it takes the form of understanding what one's own fingers have just produced; the rate of production is so slow at first that every word is learned thoroughly, letter by letter; spelling, therefore, is acquired almost without teaching it; and the elementary phonetic laws of the language follow likewise. There is a great deal of incidental training for every finger of both hands; for it proves to be easier to teach the correct fingering than to allow the keys to be struck, as Stevenson played the piano, "with two melodious forefingers." Barbara has now fingered with automatic correctness for so long that she would be temporarily helpless if, for instance, her left little finger were hurt. This muscular training is distinctly profitable in connection with the piano.

She Learns Facile Expression

There is also a far greater advantage—namely, that typewriting is physically so easy, and the result so legible, that all the child's powers are almost immediately released for expression; whereas writing script is for several years so laborious that the mere physical act of forming the letters is all-absorbing. Let the typewriter be made the center of one's scheme of early training, and the passion for getting original stories down in visible and permanent form can have begun at four, and, by five, advanced to a point inaccessible to many children of ten not so trained.

When my daughter had finished reading "Cinderella," and followed it by inventing her own little fantasy of a rabbit who offered his paw and his heart to any little girl who could wear his ears for slippers, the ability to set it down exactly in typescript meant more to her—more, I mean, of vivacity and glow and recreation—than could be got out of the check for this article spent on mechanical toys.

She Learns to Write Script

The only serious disadvantage is the obvious one of postponing script for a little. This, so far as it concerned the reading of script, we overcame by a very simple device. We allowed Barbara to mark every new word she came to in her day's reading, and every word of which she was particularly fond. Her mother then *wrote* the marked words in a column on the left-hand side of one page of a note-book, after which Barbara copied them in type on a loose sheet ruled by hand to match the spacing of lines in the note-book. The finished list was cut out and pasted on the right-hand side of the page. Barbara soon read script easily and without reluctance, to say nothing of the training got by ruling her own lines, doing her own cutting and pasting, and typing the words exactly on the ruled lines, which happened to be spaced differently from the automatic spacing of the platen on the machine. We kept up this training almost daily for several months—until, in fact, Barbara could write her own list as well as typewrite it. Here is one typical list, from "Letting in the Jungle" in the second "Jungle Book": disorderly, brethren, average, ancestor, enviously, sensitiveness, heliograph, triumphantly, porpoises, unconcernedly, translated, torture, accompany, haft, tethered, penitently, insolently, sacrifices, commerce, conscience, vermin—some of the words new to her, some of them old favorites.

Worth-While Words Are Easy Words

I cite this list in full in order to emphasize one of the points of which we have made ourselves surest—that it is fallacious and inept to distinguish between "hard" and "easy" words. Any word is only a word, in point of difficulty: "grandfather" is not a whit harder than "grand" or "father"; "commendable" is only "mend" preceded by "com" and followed by "able," all of

which are inevitably familiar separately. A child can soon be brought to the point of studying out the pronunciation of every word encountered, with accuracy nine times in ten, by being taught to see in each long word a combination of familiar short words, prefixes, and suffixes. It was not only Barbara's boredom with primers and second and fourth readers, but also the utility of the normal vocabulary and normally constructed sentences, that drove us to the "Just-So Stories," the "Jungle Books," "Puck of Pook's Hill," the "Golden Treasury," "Longfellow's Poems," "Alice in Wonderland," and the other present favorites of Barbara. No wonder many young children find reading dull when they are constantly taught by implication that they must wait years before they can go beyond the nauseous monosyllabic vocabulary of the orthodox first reader! No wonder they read metallically and without inflection when they are condemned for years to the style of "I see a cat. The cat is black"! This sort of simplification is not natural, but artificial; and it is abnormally and perversely artificial, for it piles up gratuitous difficulties for the teacher by wantonly sacrificing the interest of the learner.

She Also Learned Punctuation

She knew what a comma and a question-mark and a hyphen were before she could pronounce their names; something about them made her chuckle as new words often do before she knows what they mean—e.g., "jabber." Such symbols as these she would track with a ruthless forefinger through a whole volume of print before she could read a single word.

One result of our encouraging, not stultifying, this normal childish attention to small details is that she has always read things as they are punctuated, with variety and an instinct for the proper accent. It was astonishing to hear her reproduce at first sight, say, the mocking irony of Mowgli's glorious chant on the death of Shere Khan the tiger, or the dainty humor of Suleiman-bin-Daoud's conversation with Balkis in "The Butterfly that Stamped." Her own compositional style, too, thanks to this same childish capacity for detail, has sentence-structure and the visible symbols thereof—unlike the original efforts of sundry university freshmen with whom her father has now and then had dealings. And when, at four and a half, she undertook to write script herself, there was found to be no need for letters a foot high; or great, sweeping, arm movements; she wrote a hand of civilized proportions as soon as she saw how to form the letters at all, and her fine script is fully as legible as the staring round-hand of the schools, besides being much more mature.

The Great Lesson Barbara Taught

It is in connection with writing that I can best illustrate the general constructive doctrine of this article—that the way for elementary teaching to succeed better is to offer more, not less; to make work interesting by making it a challenge to abilities in the child, not by disguising it as play. *Whenever we have failed temporarily with Barbara we have always discovered in the end that it was because we had asked too little to interest her, not too much for her to accomplish.*

When, for instance, we began to be annoyed by her indifference to writing—it was when she was four and a half, and it seemed absurd for a child who could read and compose as she could to be still unable to write with a pencil—we tried to teach her to form the individual letters, beginning with the simplest. The undertaking dragged and cost more in effort than the results were worth. After a month of spasmodic attempts it was suggested to Barbara that perhaps she might like to write "clock." Clocks were at this period the consuming passion of her existence. Mrs. Clock upstairs in her room and Mr. Clock downstairs were treated exactly as the graven images of heathendom are by their devotees. Bowls of food and flowers were set before them daily; dances and songs were demonstrated solemnly in their presence; books were stood open, facing them, that they might read the word "clock" and know that they were worshiped; and they had to be kept one minute apart so that the striking of each could be ceremoniously attended by Barbara, if possible with a parent in each hand. At the notion of writing "clock," the child gleamed. The first day she covered a note-book with "clock," in a gawky but legible hand; the second day it was "pendulum"; the third, "tick-tock." Beginning on her fifth birthday, she wrote a few dated sentences each morning, usually to record what she had done the day before. It was the same with Arabic figures; she showed no interest in making them with a pencil until she had in her head all the arithmetic of the numbers up to twenty—extracted, of course, from a clock-face, along with odds and ends of geometry and mechanical drawing. Her writing of numbers practically began with whole arithmetic lessons.

But for our lucky faith that she could somehow copy whole words before she had formed a single letter reasonably well, she might still be signing her name in type. Our principal indictment of elementary education is that it is administered by those of little faith—in the child.

The Importance of Regularity

These, then, are some of the results. It seems to me that they make out a case for the regular daily lesson. I do not say that the subject of this treatment, if she were a prodigy or a genius, might not be where she is as a consequence of intermitted and capricious lessons, given, as it were, in parentheses, and disguised as something else. But I am very sure that Barbara—an example, as it seems to us and to others who know her, of absolute and beautiful normality in mind, disposition, and body—owes a good half of her attainment to the fact that she has been trained into accepting, expecting, and wanting her daily school tasks at a regular and recognized hour when she is fresh for them.

They take, after all, so little time, these daily lessons, and cause so slight a variation from the make-up of a child's ordinary schedule, that it is difficult to see how any one could dislike them as unreasonably exacting. One hour and twenty minutes a day, distributed among reading, writing, and typewriting, with one or another of these giving way in rotation to arithmetic, the study of words, geography, drawing — that is the utmost extent of the routine. The rest of the time from sun to sun, except for a rest-hour spent quietly alone, is occupied with playing out of doors, in an ecstasy of abandonment to sun and wind; picking baskets of flowers and watching birds and chasing butterflies; holding long conversations with her imaginary playmates, one of whom has been her constant familiar for three years—in short, with all the things a child of five is supposed to be doing.

How Her Mother Managed It

And this is the place for me to retract my too great emphasis on "I" and "we"—used only because Barbara's parents have an equal stake in the game and are agreed in all the essentials of how it should be played—and to confess that most of the method and all of the regularity have been supplied by Barbara's mother. And she is so very busy, much of the time, with other things than being Barbara's mother! On very many mornings the instruction is carried on by a housewife with, literally, a mop in one hand and a duster in the other, or from another typewriter in an adjoining alcove, with only occasional visits of inspection to the schoolroom. This I note for the encouragement of any interested parent who fancies that to live this humane life with one's children takes great resources and abundance of leisure. It takes, principally, the faith in the child, and, after that, the will and the patience.

new
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written by Dr. Forbush

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HOME OPPORTUNITIES IN NUMBER

BY

THE EDITORS

Almost all the practice which Miss Harris, in her school, found it necessary to carry on by means of such substitute-emblems as tablets and disks, may be given in the home with real articles.

Counting, which is so fascinating to children, may be done about the daily work. How many plates have we washed? How many cups? How many knives and forks? How many steps have we to sweep from the front porch? How many stairs up to the chambers? How many rows of peas, or beans, or corn have we room for in our planting? How many seeds in each row?

So in the handwork. When we fold the pages for our booklet, how many shall we have? Shall we number them in order? How many pieces shall we need for the legs of our table? How many doll-dresses have we made to-day?

Simple addition will come in recording the score of various games. We can get the total number of dishes we have washed by verbal addition of the plates, cups, saucers, knives and forks. We can compute the total number of seeds we are planting by adding together those in each row.

Many children when they awake in the morning like to add the figures in the wallpaper on their bedrooms, and, later, the blocks in their toy-chests, and all sorts of objects around them. Sometimes there is almost an adding mania. The posts in the fence, the stones in the flagging, the telegraph-posts on the way to the post-office, all sorts of things that can be classed together inspire an adding-game.

Keeping a cash account and doing the reckoning connected with a play-store are no doubt the best opportunities given by the home for real relations with numbers. The former includes, of course, only the simplest reckoning, but in playing store the opportunities for the practice

of the four main activities of arithmetic may be carried as far as the child's interest and patience permit.

Wherever Miss Harris suggests a substitute through a symbol for a real experience, see if you are not ingenious enough to devise or catch upon a real experience in the home for the same exercise.

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see footnote

HOW I TAUGHT JOHN NUMBER AND READING*

BY

MRS. BERTHA BELLOWS STREETER

One day when John was four years old we visited a friend who had a little girl about my boy's age. Mrs. Warren had arranged a horizontal row of flinch cards so that the numbers ran consecutively from one to fifteen, and Dorothy was entertaining herself by placing the rest of the cards in the pack in vertical rows, similar denominations being above and below the original row. John eagerly joined in the "game" and when we reached home begged for our flinch cards to play it by himself.

At first his idea was to place in a row cards bearing similar symbols; then he began to ask what this or that figure was called, until he could count to fifteen. The next stage was reading the numbers on each page of books and magazines, and when he discovered that there were a great many numbers over fifteen, he wanted to know what they were, too.

So, on a large piece of paper I wrote the numbers from one to forty-nine, one under another, in a straight, even column. Then I pointed out to the child that the last figure in all those numbers was a constant repetition from nought to nine, figures with which he was already familiar. Then we noted that in the first column there was another repetition of the figures, only that there were ten ones together, then ten twos, ten threes and ten fours.

"Now," I asked, "can you tell me how you think I ought to make the next number?"

The child thought a minute.

"You'd make a five and a nought, wouldn't you?" he asked. "Yes," I assented. "Now, what next?"

"A five and a one, a five and a two"—and he went on describing the numbers to fifty-nine. After a little hesitation he ventured on sixty, and inside of half an hour he had told me how to complete the table up to one hundred, thinking it all out himself from forty-nine up.

The next thing to point out was that the first of the two figures showed how many tens had preceded it, and the child counted the numbers to assure himself of the truth of this statement. After having learned the numbers as far as fifteen with the flinch cards, the rest of the teens were easy. But before entering upon the twenties, I drew his attention to the numbers over forty for the reason that they afforded a better example of the next thing I wanted to teach, the names given the groups of tens. I explained that instead of saying four tens, we say four-ty, or, more quickly spoken, forty; instead of five-ty, fifty; then six-ty and he eagerly volunteered the information about seventy, eighty, and ninety.

Fractions Fascinate

Then we went back to twenty and thirty, which were easier to remember in the light of the other information than they would have been without it.

Next I showed him how to read the numbers we had written; how, after twenty, we always spoke the name of the tens first, then that of the units, and for days afterward he pored over books and magazines, reading the numbers on their pages up to one hundred. Then he found that after one hundred came numbers composed of three figures, the first of which was a one, then a repetition, in order, of those numbers he had already learned.

After John began receiving a small allowance each week, he made rapid strides in his arithmetic. He already knew that a nickel was the equivalent of five cents, and a dime of ten; then he was told the number of pennies represented by a quarter, a half dollar, and a dollar. His father

* The Editors have greeted this article with especial enthusiasm. It shows how a mother was alert to take advantage of the interests and problems of her child's everyday life, and without any mystery of method, but with enthusiasm and patience, helped him to overcome the technical difficulties and master numbers and reading and writing outside the school.

If you will begin as Mrs. Streeter began and continue as wisely as she did, we are confident that you will have equally fine results.

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and I frequently let him count the contents of our purses, and he quickly learned to tell us the correct sum.

We had some household scales that we let the children use when they played grocery store. John weighed wood, sand, and stones with them, and it was but a short time before he wanted to know the meaning of the little marks between those indicating pounds. He was told not only what they meant, but also how to indicate halves, quarters, and eighths on his sheet of paper. That started him in simple fractions, and they seemed to have great fascination for him, for we heard continually of halves, quarters, and eighths.

Next, a yardstick was the chief source of his amusement. He learned that there are thirty-six inches in a yard; that the foot-rule is one-third as long and, therefore, three times twelve is thirty-six; that a quarter of a yard is nine inches, and so forth. Of course he measured everything in the house, from cards and books to lengths of carpet.

It seemed as if he learned his multiplication tables in twos, fives, and tens, all at once; later came the threes, fours, and sixes. We never taught them to him as such; the way he learned them was by figuring them out for himself in his play, after his father had asked him a few questions.

Marbles and Multiplication

It began one day after we had heard him saying to himself:

"Two and two more make four, and two more make six, and two——"

His father went over and sat on the floor with the child and his marbles.

"See here, son," said he, "when you have two marbles in this group and two in that, how many have you in all?"

And when the boy gave the right answer, he was asked: "Then how many are two times two?" "How many are three times two, two times three, four times two, two times four?" and so on followed rapidly, and the boy was left in a few minutes with a new idea to work out for himself, that is, the relation of multiplication to addition.

Reading and Writing Followed

The ability to read and write came at the same time and just as naturally—through his play and without any forcing. When he was learning his figures, he first noticed that a printed page contained many symbols of which he did not know the meaning, and when he pointed to a letter and asked what it meant, we told him that it was the letter "e" that represented the sound at the end of the word "he." Then we pointed out how the vowels "sound" the letters, giving the child only the long sounds at first so that he would not become confused. During the next two years, when he would ask how a word was spelled, we always spelled it for him, very slowly and distinctly, pointing out the sounds that went to make up the word as it was spoken, and the letters that represented the corresponding sounds. The vowels and sibilants are especially good examples to use when trying to teach this connection.

Like most boys, ours was always interested in anything that "would go," and he hailed with delight the announcement that he might play with an old typewriter. He did not know that our reason for granting the privilege was that he might unconsciously learn to read and write. I wrote on the machine: "John is a good boy," using the capital letters because he was most familiar with them, and allowed him to copy the sentence until he asked for another. Then followed such simple statements as: "He has some ice," "I like her cat," and so forth. Before long I found that the child was not using the copy at all; he explained that he did not have to, because he could spell the words himself.

The next thing was to explain how to write those same sentences as we did; to place a capital letter at the beginning, and a period at the end. We were surprised to see how short a time it was before he was ready to learn to write. And it came to him as another delightful surprise to see how easy that was. We simply pointed out how the letters, as they were formed by the lower case of the typewriter, connected, made the written words; and the child "broke out into writing," as Dr. Maria Montessori speaks of a similar experience in her work of education.

John had some playmates who went to school and had learned to read, and he begged me to teach him. Not thinking that he was quite ready, but unwilling to discourage him in his ambition, we bought a ten-cent copy of Mother Goose with a few of his favorite rhymes in it. He was shown where the words were to be found telling of the adventure of Jack and his sister Jill. Pointing to each word in turn, he "read" the marvelous story to his companions; then he regaled them with the yarn about the piper's son, and that of Old Mother Hubbard. He thought he was reading, and the first thing we knew he really was.

Getting the Study Habit

While the pleasure in reading was keen, we started out to establish a habit for study. He was "allowed" to read a book with attractive pic-

tures and simple words half an hour each day after he had completed his household tasks. He considered this a great privilege; and in a very short time he had fallen into the habit of reading something worth while and instructive at about nine o'clock each morning. We gave him nature-study books written for children, simply-told Bible stories, the animal books published by Ernest Nister, Æsop's Fables, and Andersen's fairy-tales.

John early noticed that men want to read a newspaper as soon as it comes, and he began to imitate his father's action even before he could read. But with the knowledge of what the words in the newspaper meant came a desire to know where the cities and countries mentioned in the news-items were located. So we bought a large globe for the library and tried to answer the child's questions.

The year John was six, the schools in our city were overcrowded, so I thought it just as well that he wait another year, and I decided to teach him the first grade work myself. I visited the teacher four times during the year, gleaning splendid ideas from her conversation when telling me about her methods, and these, with some notions of my own, formed the basis upon which I worked. The next year sickness kept John from the schoolroom and the year after that I was loath to part with my apt little pupil. But when he was nearly nine he wanted to go with the boys he knew who attended the public schools.

Our experience has convinced me that, when a child is well developed physically, there comes to him that psychological moment when he is obsessed with the desire to learn; and if his parents can take advantage of this fact and intelligently direct his thought, he will learn far more easily and rapidly than he can when held back by thirty or forty children who have not had the advantages he has.

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EARLY MUSIC-TEACHING IN SCHOOL

BY

ELEANOR SMITH

To QUOTE the author of a series of music text-books: "If music is taught intelligently in the kindergarten, children who have enjoyed such training will be found a year in advance of those who have not attended the kindergarten." The criticisms of kindergarten music-teaching, perhaps most often made by teachers and supervisors, are the following: Too many songs are taught and too few songs are taught with sufficient care and thoroughness. And singing is too seldom done by the children themselves.

Kindergarten music too often means some detail like rhythm or ear-training, and these details frequently monopolize the whole subject.

Children are not taught to sing in time and tune. The range of the voices of tiny children is not observed, and most songs taught them are out of their compass, being commonly much too low.

Children's Voices Are Generally High

So much has been said and written during the past twenty years on the subject of the range of children's voices that it seems superfluous to dwell on a theme so threadbare, and still a majority of the new publications will be found conforming to the ancient heresy that children's voices are low.

Out of sixty voices under my own observation belonging to children between the ages of six and fifteen, only three can not easily reach High G, while only two of the lower children can comfortably reach Low A. A larger number sing High A with ease, and a few reach High C; this is in spite of the fact that these children have every encouragement in their environment to gruffness and hardness of tone. Conditions of life in our neighborhood tend to demoralize vocal conditions and especially to rob the voice of high, light tones. Yet the Hull House music-school children have high voices. And they have not even the example of their teacher, who is a contralto, to help them to soar.

It is not, I think, an unreasonable demand that the kindergarten deliver its children to the primary school in a normal vocal condition. Habits of light, high singing will insure this. From the purely musical standpoint, that is, from the standpoint of the ability to sing in time and tune, much should be accomplished by the ear-training now so general in the kindergarten. The ideal of the teacher should be to send no tone-deaf child on to the primary. But while much apparent tone-deafness can be cured during the years preceding school age, I think it unreasonable to demand that no tone-deaf child survive the training of the kindergarten. It may be that what is sometimes designated as "tone-matching" may be

apparently perfectly successful, but correct imitation of single pitches bears the same relation to singing of songs that the utterance of a single word bears to the repetition of a story or poem.

How to Prepare to Learn a Song

Careful study of little children will make many things clear. The mistake will no longer be made of trying to teach the baby, whose voice and ear are equally undeveloped, songs suitable for a child of ten.

No song can be well learned without having been heard many times by the children before they attempt to sing it. It may be played with good effect before it is taught, the children taking it in half unconsciously. But numerous repetitions of the melody, unaccompanied with words, must precede the child's attempt to sing it. If his concept of the song is clear and definite, his first tentative experiments at singing will be vastly more correct.

The accompaniment will greatly add to enjoyment of the song if played at the proper time; if played prematurely it causes confusion by obscuring the text as well as covering up the melody.

To say that every singer should comprehend the meaning of each word he sings, as well as the sense of the whole text, seems so obvious that one really feels apologetic in mentioning it; but we have evidence every day that this is a principle honored more in the breach than in the observance.

The child of thirteen who asked if "Nearer, my God, to Thee" was any relation to Nero, the emperor of Rome, was not more stupid than many. Her pastors and masters had simply been guilty of that essence of bad teaching—taking things for granted.

Individual work when managed with judgment is another help to good singing.

The Necessity of Individual Attention

Individual singing is the only unfailing guide to a classification of the children. The dependent are more effectually helped through individual effort, and the tone-deaf seldom show even slight improvement, unless they are given personal aid. It is this class which profits most by "tone matching," which should of course be enlivened by many little games.

The position of the teacher while presenting the song and that of the children while listening to it are equally important. Attention naturally lies at the foundation of observation, and attention is stimulated by correct position. Teacher and children must look at one another while singing, and this practice must be persevered in, if song is to be real expression and not mechanical repetition. A story to be effective must be told, not read, to the little people who listen to it. And the song, too, must be told, not read or droned, while the children must be taught to regard the song as a music-story, to be listened to and to be told again with animation and expression.

An Ideal Song for a Little Child

A volume might easily be written on rational methods of teaching songs; another might profitably be filled with discussions of the song itself.

It has often occurred to me that certain tiny songlets, corresponding to the observation song in use in the primary grades, might be found effective in bridging the gulf between the artistic song and the ear-training exercise or game. They must be of the shortest and simplest, as pretty as humanly possible, with characteristic words. They would be very difficult to write and would require the most childlike and charming and simple texts. They would be harder to make than plays or symphonies, because the wings of invention must be clipped at every turn and fancy must squeeze herself into the smallest corner. Perhaps some young genius is already among us whose imagination, patience, and affection for children will furnish fitness for the task. This genius should be a musician, a poet, a woman, and a kindergartner.

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PLAYS AND GAMES FOR THE SEVENTH YEAR

used in ... Bookshelf

BY

LUELLA A. PALMER

A SIX-YEAR-OLD child plays the same kinds of games that he did the previous year. He tries to do them a little better or to make them harder. Fairness in playing is still the most important object in any game.

Sense-Plays

Jack-in-the-Box.—Let the children cover their eyes while one is chosen to go behind a screen At a given signal, the hidden child jumps high

enough to show his face over the screen; the others try to guess who it is.

Little Indians.—The little Indians are sent into the hall, without the children in the room knowing which ones are chosen. It pleases the little Indians to have bands of paper with feathers pinned to them placed on their heads, as this decoration really helps to disguise them. The children who remain in the room form two lines facing each other, to represent the trees in the wood. All sing the following song:

"One little, two little, three little Indians
Running through the wood.
Who can name them, one, two, three,
In order, as you should?"

At the word "Running," the little Indians run in at one door and out at the other, passing between the rows of trees. The other children must name the Indians in correct order. To increase the difficulty of the game, more than three little Indians may be chosen, and the words of the song changed accordingly, "Two little, three little, four little Indians," etc.

Hide the Spool.—Hide some small object somewhere in the room while the children have their eyes closed. When they try to find it, let the piano or clapping of hands grow louder as they approach the object and fainter as they go away from it.

Finding the Goat.—One child is blindfolded, while another, the "goat," carries a bell or bunch of keys. When the game is first played, the goat walks slowly around while the blindfolded child tries to catch him. After the children have become expert, the goat may be allowed to run.

Tap the Stick.—One child who holds a stick is blindfolded. The others circle around him, singing:

"Let us pace around with singing,
Till our playmate taps his stick.
When he calls you do not linger,
Call his name out loud and quick."*

Those in the ring stand still when, at the end of the second line, the blindfolded child taps the stick. He then points the stick toward someone back of him, who takes hold of the end of it. At the close of the singing this child calls the name of the one in the center, who tries to guess who it is who has called him. This game may also be played by letting the blindfolded child in the center tap his stick ten times while the circle is pacing and then call "Stop."

Magical Music.—The children stand in a ring with hands closed in front of them. One child hides his eyes while another, holding a button in such a way that it cannot be seen, passes around the circle, pretending to place it in each child's hands. He drops it in some hand unknown to the others, then whispers to the pianist where it is. The child who has closed his eyes tries to find the button, aided by the music, which grows gradually louder as he approaches it and softer as he walks away. Children of five years of age can play this game in simplified form by choosing the child immediately in whose hands the button is to be placed and by increasing the volume of music very suddenly when the child who holds the button is reached.

Which?—The children stand in line with hands held behind them. One child, carrying a box of various objects, passes behind, saying:

"Two hands you own,
Two gifts have I,
Answer me quick
As I pass by.
Which hand holds the (longer stick)?"

At the end of the stanza he places in some child's hands two objects from the box which can be contrasted in length, size, weight, thickness, smoothness, etc. If correctly guessed, this child passes the box of objects.

Movement Plays

Walk with bean-bag on head.

Run slowly; fast; like pony.

Hop twice on one foot, then twice on the other.

Jump to regular counts, like jumping rope.

Jump over three sticks, low, medium, and high.

Walk, tramp, tramp, soft, soft, etc.

Run three steps and slide.

Body up and down slowly, like flowers growing and fading away.

Body down and up quickly, like Jack-in-the-Box.

Body roll at waist.

Body twist at waist, twist at ankles, elbows, wrists.

Body bend, arms stretch, and throw like shoveling earth or snow into a high wagon.

Arms extend, fly with short motions like small birds; with slow, graceful ones like large birds.

Place hands on head, then shoulders, then clap three times, etc.

Place hands on shoulders, head, clap front, clap back.

Hands twirl, twirl, clap, clap.

Hands together, close to body, push out in front.

Hands together, then widely extend and bring back to sides, like motions of swimming.

* Walker and Jenks, "Songs for Little Children."

Push hands out against imaginary weight, pull back.

Twirl body once and sink *lightly* to floor.

Ball Plays

Ball in the Basket.—A basket or box is placed a certain distance in front of a row of children. The first child has three balls, which he tries to throw into the basket. If he succeeds with all, he tries again; if not successful, he gathers up the balls and hands them to the next player. This game is called "Faba Gaba" when played with bean-bags and a board in which there is a hole. Gradually increase the distance between child and basket.

Kick the Ball.—This game is played the same as "Dodge Ball," except that the large ball is kicked instead of rolled by those on the outside of the ring.

Bouncing the Ball and Clapping.—The children bounce or toss the ball to music or rhyme and clap the hands one or more times before catching it. Later they turn completely around before catching it. The following rhymes are much enjoyed:

"Tossing, tossing, up so high,
See, my ball can reach the sky.

"Bouncing, bouncing, now you go,
Never fast and never slow."

For turning around between bouncing and catching, say:

"As I was going up Climber Hill,
I met the little Lucy Dill,
With a shake and shake and how-d'ye-do,
If we never meet, I'll ne'er see you."

Ring the Bell.—Suspend a bell from the gas fixture. Let the children try to strike the bell with a ball.

Quick Ball.—Bounce a ball against the wall and at the same time speak quickly some child's name. The one named must catch the ball when it returns.

Calling Numbers.—The children stand in a ring and each child has a number. One stands in the center, calls a number, and tosses up the ball. The one whose number is called must catch the ball as it bounces.

Dramatic Plays

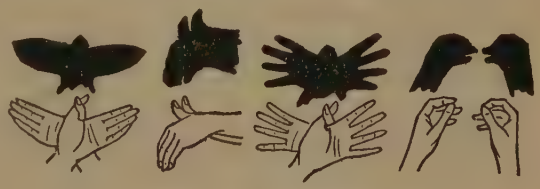
Children of this age will dramatize the life of children in other lands or the striking actions which they see in pictures as well as in stories. Indians and cowboys are favorites at this age. They require "dressing up," which all children love. Stories should be told of the good qualities of the Indian, his battles with wild beasts, his patience, courage, and strength. Emphasis should be laid on the qualities which make for the best manhood of to-day. The child should be shown how to wait motionless until buffaloes are in sight, then how to creep to the windward side, then how to rise with a whoop, stampeding the animals so that the other Indians may get a shot, and finally how to carry home the prize and execute a feast dance. This is offered as a substitute for the cowboy and Indian play, so often seen after the wrong kind of moving-picture exhibit.

A few of the many stories from the BOOKSHELF which can be acted out are:

	VOL.	PAGE
The kitten who forgot how to mew	1	90
Red Riding Hood	1	286
Hare and tortoise	2	177
The three little pigs	3	42
The Bremen Town musicians	3	284

Finger-Plays

The same finger-plays are enjoyed by older children if they can be done so as to throw the shadow of the hands upon wall or floor. This demands a better control of the hands. A few simple shadow pictures can be made by a seven-year-old child, such as the eagle, donkey, or



SHADOW PICTURES

many different pictures as possible of animals, chickens. It adds to the fun to try to invent as many different pictures as possible of animals, birds, and flowers.

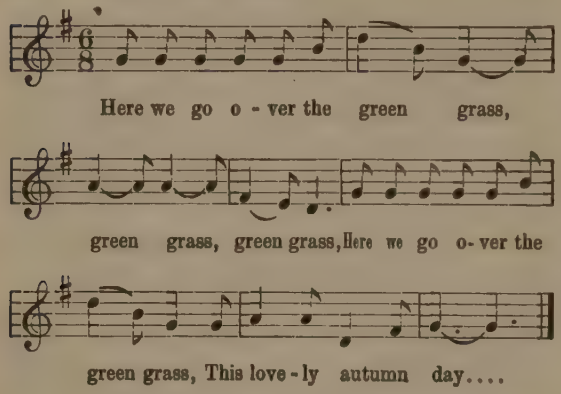
Shadow-pictures do not strictly come under the heading of dramatic play; they are more like puzzles. Their insertion here is because they can be made an outgrowth of the earlier finger-plays.

Dances

OVER THE GREEN GRASS.

This is a dance which the children can evolve from their own experience. After a merry play in the park or country, they will recount their experiences. If this music is played for them and the first stanza given, the children will add the rest of the figures, although probably not as

they are presented above. These stanzas are given as composed by a class of children in the lowest primary grade; they show a good sequence and an appropriate climax.



Here we go over the green grass, green grass, green grass,
Here we go over the green grass,
This lovely autumn day.

Oh, hear the wind a whistling, etc.
CHORUS (Repeat first stanza)

Oh, see the trees a waving, etc.
CHORUS

Now the leaves are falling, etc.
CHORUS

Now the leaves are whirling, etc.
CHORUS

Now the leaves are resting, etc.
CHORUS

At the beginning of the ninth bar each child in the center chooses a partner from the ring by linking right arms with some child.

Each couple twirls around rapidly during four bars.

During the last four bars of music those who at first were standing in the center find places in the ring, leaving those last chosen to begin the dance again.

Social Plays

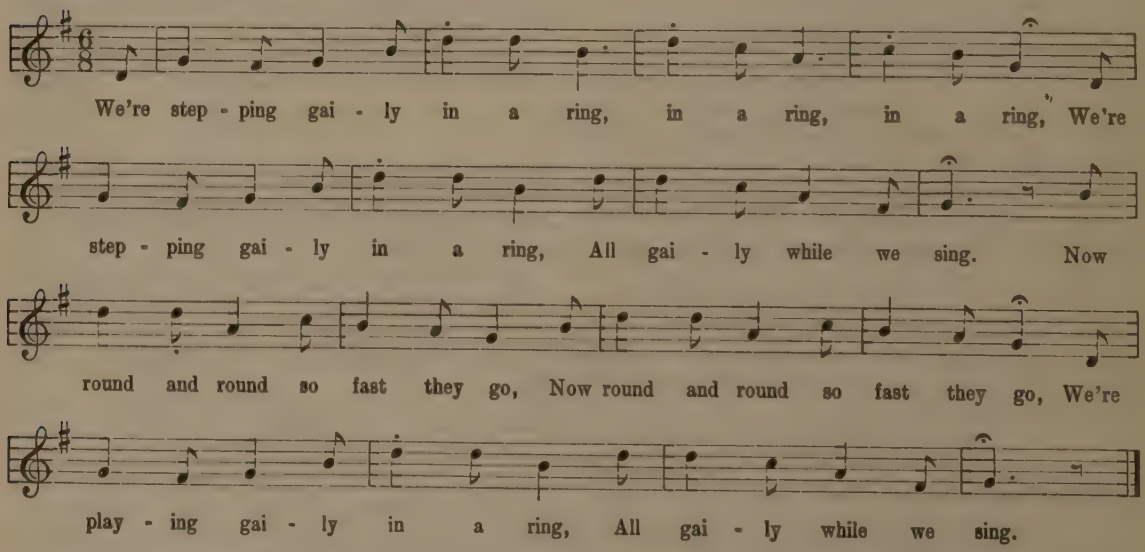
Race and Twirl.—Two children start in opposite directions around the circle. When they meet they catch hold of hands, swing each other entirely around once, and run again, racing in the same direction, until they reach the starting-point.

Wood Tag.—The one who is "it" can tag any child who is not touching wood.

Sitting Tag.—Like above, only the child must stoop in order not to be tagged.

Squirrel Tag.—The children form a ring, standing with hands behind them. One child, the squirrel, runs around the outside and drops the nut he holds into some child's hand. This child, the hunter, must then chase the squirrel, but must not allow him to reach the place left vacant by the hunter. If the squirrel does reach it, the hunter becomes the next squirrel, but if tagged the squirrel must try again. To increase the difficulty of the game, the rules may be changed to allow the squirrel to dash across the circle.

WINDMILL DANCE



Four children stand in center of ring.

Ring moves to right during eight bars, then stands still.

Follow Leader.—One child is chosen as leader. This one tries to perform actions which will be difficult for others to imitate, such as jumping to

touch a high point with the finger, standing on one foot for several moments, etc.

Santa Claus.—The children are seated or stand in a ring. The first child turns to his neighbor and says, "Santa Claus is coming to-night." The other questions, "What will he bring?" "A drum." "How does it go?" "It goes this way." Others imitate action.

The game can be continued in two ways. Either the same question and answer can be repeated all around the ring, or the next child can think of a different toy; the latter is the less tedious way.

Ten and Two.—The children form in a circle with one as leader. The leader says, "Ten and two are twelve; skip." She begins to count anywhere in the circle. Those who happen to be ten and two skip around together while all count twelve. Number ten becomes the next leader and calls out any numbers that he chooses and indicates the action they are to perform; for instance, hopping or flying.

Whirl.—Children stand in a large circle with right hands stretched toward center. One child with left hand extended walks backward around the ring and takes hold of another child's hand, who then selects another. This continues until all are chosen, the one who begins the play gradually winding himself into the center of the circle.

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PLAYS AND GAMES FOR THE EIGHTH YEAR

BY

LUELLA A. PALMER

Not use? in 1927 Bookshelf

When a child has reached seven years of age, he can play a few games in the form in which they are enjoyed by adults who have a childlike heart. Most of the games must still be simple, as the child cannot yet remember many rules.

Sense Plays

*Huckle, Buckle, Beanstalk.**—A thimble must be hidden where it can be seen without moving anything, and yet where it is not likely to be noticed. It may be placed, for instance, on some object which is the same color. When a player (all of the players should at first be standing) sees the thimble he must not show by his actions where it is, but must move to another part of the room as though still looking for it, and finally sit down, saying, "Huckle, buckle, beanstalk." The game continues until everyone is seated, when the player who first found the thimble may hide it.

The Peddler.—All the children close their eyes while one child leaves the room. A doorkeeper is then chosen and he goes to the door when the "peddler" knocks. The door is opened only enough to hear question and answer. The doorkeeper asks, "Who is there?" "A peddler." "What do you want?" "To show you my wares." "What have you to sell?"

> "Needles and pins and scissors and wax,
> Handkerchiefs, collars, candy, and tacks."

The children, still with eyes closed, try to guess the name of the peddler, whose voice may be disguised if the children are well known to each other.

The Lost Goat.—As a step in difficulty beyond "Finding the Goat" (page 541), all but one of the players may be blindfolded. This one holds the bell and rings it frequently. All of the blindfolded children try to catch the one who has the bell.

Going to the North Pole.—A number of chairs facing different ways alternately are placed in a straight row. They number one less than the children who are to take part. As a march is played on the piano, the children walk around these chairs; when it stops suddenly, each one tries to secure a seat. One is left standing, and that one is then out of the game. One chair is removed, and the game continues as before. The one who secures the last seat is the one who reaches the North Pole. This game is often called "Going to Jerusalem."

This game may be played by making chalk marks on the sidewalk or floor, one less than the number of children contesting. One child takes the part of musician by clapping his hands and stopping suddenly. The children then try to stand on chalk marks; one is thus left out. One of the marks is rubbed off, and the game continues as before.

Grind the Coffee.—This is a game which needs close attention from all the players. All the children play grinding coffee; they face one who

*From "One Hundred and Fifty Gymnastic Games." Compiled by Alumni Boston Normal School of Gymnastics. George H. Ellis Company, Boston. Used by permission.

has been chosen leader. He commences, "My aunt says to grind the coffee." He repeats this several times, then changes it to "My aunt says stop grinding coffee." He continues grinding, but any child who is inattentive and keeps on grinding must leave the game.

Chickadee-dee.—For five to ten players, in a dark room. This game is a good one for the loft of an old barn on a rainy day. The writer obtained the game from a group of boys who declared it to be one of their chief sports used in this way.

It is necessary to prepare in advance a rather large, soft bag; an oat sack or a potato bag may be used. This should be nearly filled with dry leaves or some substitute, and the end gathered up and tied with a string, so as to leave quite a hilt, or handle, for a firm grasp. All light is shut out of the place, so that the sense of hearing will be the only guide in the game.

One player, who is "it," is seated on the floor in the center of the loft or room and holds the sack. The object of the game for this player is to tag or touch any of the other players with the sack without leaving his sitting position on the floor. The object of the other players, who have scattered here and there, is to approach as near as possible to the center player, taking him unaware with a taunting cry of "Chickadee-dee!" close to his ear.

The game starts in perfect silence and darkness. A player steals up to the center man, calls "Chickadee-dee!" and darts back again as quickly as possible, the center man whirling his bag round in a circle and hitting out with it in the direction of the voice, trying to hit this player. While he is doing this, another player from some other direction repeats the call of "Chickadee-dee!" close to his ear and darts back or dodges. Any tactics may be used for dodging, such as dropping to the floor, jumping, or the more usual modes of dodging. Any player hit with the bag must change place with the one in the center.

Still Water.—The children move freely within a limited space while a blindfolded child counts ten and then says, "Still water, no moving!" This child tries to find one of the others who are now standing still. When he finds one he feels the face and, if necessary, the dress, and guesses the name of the one he holds; if not correct after three chances, he must begin all over again and count ten. If correct, the one whose name has been guessed must be blindfolded.

The Night Store.—Have a table arranged with several bits of cloth, such as wool, silk, and cotton, or with pieces of wood, stone, and glass. One child is chosen as storekeeper. A blindfolded child is led to the table and says, "I want to buy a silk dress." The storekeeper places in the child's hands some other material. He must then say, "No, this is wool." The child is tested several times before the material for which he asked is handed to him. If all the guesses have been correct, he becomes the next storekeeper. This game can be played with younger children if there are only two or three materials and these show sharp contrast.

Movement Plays

Walk with book on hand, slowly; quickly.

Run with bean-bag on head.

Jump up to touch mark on wall.

Skip twice on one foot, then twice on other.

Hop a certain distance on two feet; on one foot.

Jump a certain distance on toes.

Body down, far up, jump quickly, coming down on toes.

Right arm and right leg swing, then left arm and left leg.

Hands twirl, high to low, like leaves falling.

Ball Plays

Return Ball.—A return-ball on an elastic cord is a very useful toy for eye and hand training, although no regular game is played with it.

Right and Left.—Eight children stand in two rows facing each other. The first one holds a ball in her left hand, which she bounces and catches in her right. With her right hand she bounces it to her opposite neighbor, who must catch it with her left, bounce it to her right, and then pass it on to the next opposite neighbor. When a child misses, he leaves the game. When all of one side have gone, the other is proclaimed victorious.

Steps.—The children stand in a straight row with one as leader. He tosses the ball to each in turn. If the child catches it, he takes one step back; if he misses, he steps forward. Continue until one child reaches the wall. This one becomes the leader, and the game starts again.

Ball and Hoop.—The leader rolls a hoop slowly across the room. A child who stands in the middle of the room tries to roll three balls through the hoop before it reaches the wall.

Bounce Against Wall.—The children are divided into sets of two with one ball. The ball is bounced against the wall from one to the other of the partners. All count together, "One all, two all," etc. If one of the partners misses, that set is out of the game. The partners who reach the highest number win.

Hot Chase.—All the children form a ring except one, who stands in the middle. A ball is

tossed back and forth from one child in the ring to another. The chaser tries to touch a child while he holds the ball. If the ball falls to the floor, the chaser can pick it up and throw it at some child in the ring; if it strikes this child on the back, the game continues as before; but if it strikes him in front, he then becomes the chaser.

Dramatic Play

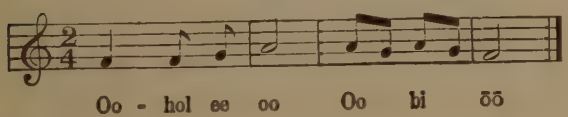
The dramatization of the lives of Japanese, Chinese, and Dutch children is much enjoyed at this time. These appeal particularly because the clothing is different. A simple change in costume aids a child of this age to enter into experiences outside of his everyday life.

Some of the stories in the BOOKSHELF which can readily be dramatized are:

	VOL.	PAGE
Cinderella	2	10
Sleeping Beauty	2	13
Hansel and Grethel	2	34
The ugly duckling	2	222
Beauty and the beast	2	15

Social Plays

Running Dance. Children are seated on the floor in a circle. One child jumps up with an Indian yell and begins running inside of the circle, while all sing the following measures:



At the end of the song the one running taps another on the head as he passes by; this one jumps up and begins running, too. The song is repeated; each time the last one chosen selects another. This is continued until all are running in the ring.

Another dance represents the "Merry-go-round," or "Flying Horses." The dancers form a double circle, standing in couples, both facing toward the center of circle. The front ones of all couples join hands in circle; the back ones place their hands on their partners' shoulders.

The music (on page 552) consists of two parts. The first part (A) contains seven measures; the second part (B) contains eight.

In fitting the steps to the music, each measure should be counted thus: "One, two, three, four."

A. During A the dancers move toward the left with a slow, sliding step, as follows:

Measure 1: Make a long slide to the left with the left foot (*one*), close the right foot to the left (*two*). Repeat (*three, four*).

Measures 2–7: Continue through the seven measures of A, but, during the sixth and seventh measures, make stamps instead of slides.

During the sixth and seventh measures the time is accelerated slightly.

B. Measures 1–4: Still moving to the left, with the time slightly accelerated, as in the two preceding measures, execute the same step as described in the first measure of A, but in double time; this is, making four slides to each measure instead of two.

Measures 5–8: Repeat, sliding to the right (repetition of B).

At the end of B, partners immediately change places, those who were behind now standing in front with hands joined, the others behind with hands on partners' shoulders.

The whole dance is then repeated.

The words are sung by the dancers as they dance. The four stamps in the sixth and seventh measures of A are made on the words, "up, mate, surely late."

During the first part of "Carrousel" the merry-go-round is supposed to be just starting, and moves slowly; in the second part it is in full swing and the fun is at its height.

To Market.—All of the children are to be given names of vegetables or fruits raised by the farmer. One child, the "farmer," stands in the center and begins by saying, "I must take my produce to market to-day." He then enumerates the things that he will put in his wagon, "potatoes," "apples," etc. As the names given to the children are mentioned, each one steps to the center and places his hands on the shoulders of the child previously called. When all of the "produce" has been put in the "wagon," the farmer drives to town, up and down hill, over stones and along winding roads, until finally he dumps all of his load at the market.

Puss in the Corner.—A game for from five to nine children. "Corners" are designated for all but one of the players. Those in the corners change places with one another, attracting the attention of the one with whom they wish to exchange by calling "Puss, Puss." The one in the center tries to secure a corner while the others are changing places.

Handkerchief Trick.—All the children form a circle by joining hands. A handkerchief is laid on the floor in the center. The children dance around and try to make one of their number step upon the handkerchief. Whoever does so must leave the game. It continues until only one child remains.

The Farmer's Pumpkins.—Several children (the "pumpkins") are scattered around the ring (the "field") with hands locked under their knees.

Not used in 1927 Bookshelf

CARROUSEL (MERRY-GO-ROUND.)

(SWEDISH SINGING GAME.)

A *Moderato con moto.* (♩ = 84)

Pret- ty maid- en, sweet and gay, Car - rou - sel is run - ning, It will run till eve - ning;

Lit - tle ones a nick - el, Big ones a dime. Hur - ry up! Get a mate? Or you'll

B

sure - ly be too late! Ha ha ha, Hap - py are we,

An - der - son, and Pe - ter - son, and Lünd - strom and me!

Two children walk toward one of the pumpkins and tapping it on the head say,

"Pumpkin yellow, pumpkin red,
We'll see if you're ripe by a tap on your head."

The two farmers lift the pumpkin by the arms and carry it to a place designated as the "barrel." If the pumpkin's hands become unlocked, it is called "not sound." Different farmers are chosen for each pumpkin.

Visiting Dance

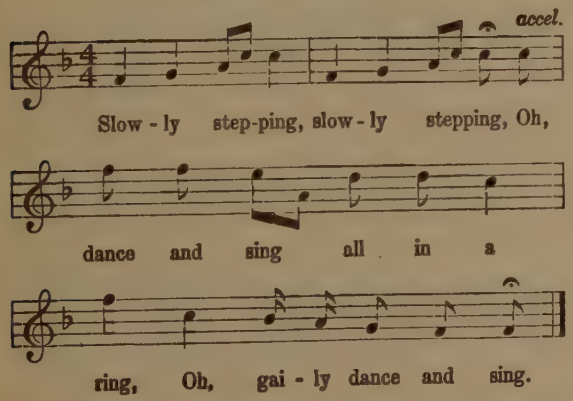
Figure 1. (*a*) Two of the opposite groups advance toward the middle, bow (at *1*), and back with small steps into their places. This is repeated (bowing at *2*). (*b*) The other groups now advance and go through similar movements.

Figure 2. (*a*) The first groups now advance and each child chooses for a partner the child exactly opposite to him; they whirl around together and then go back to their places. (*b*) The music is repeated while the remaining sides go through this figure.

Figure 3. Same as figure 1.

Figure 4. (*a*) Two opposite sides advance, and, taking hold of hands, all dance to the left. (*b*) The remaining sides join hands around the first two groups and dance to the left. (*c*) The outer group raise their joined hands over the heads of the inner group, who are still clasping hands, and thus closely interlocked all of the groups dance to the left. All then bow and separate.

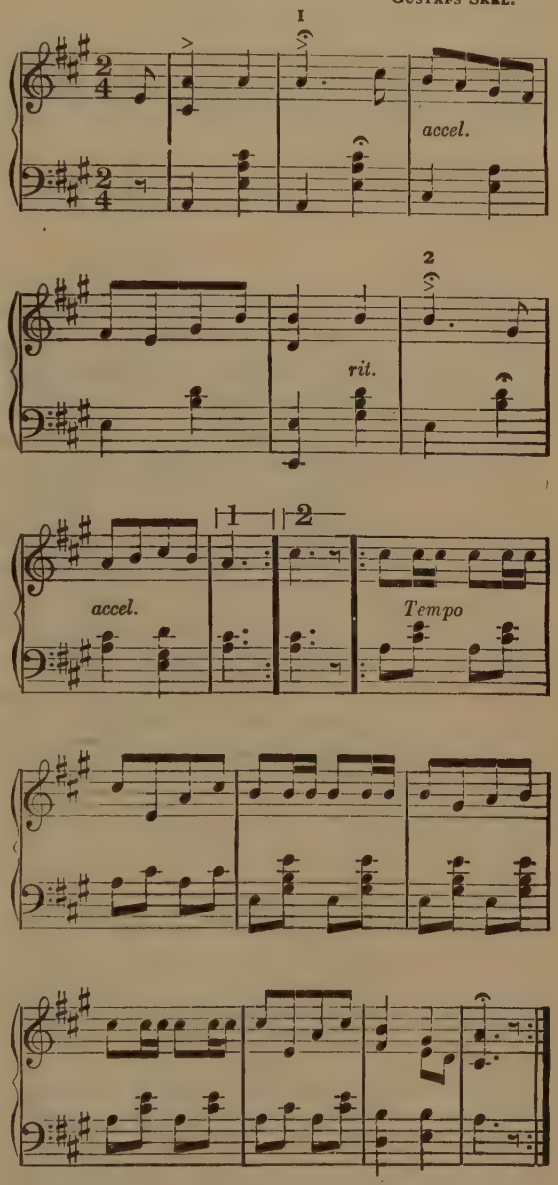
LINK DANCE.



The children form a close ring by stretching arms in front of those next to them and taking hold of the hands of the children next but one. During the first two bars children take long slides toward the left; during the last two bars they dance quickly toward the right.

VISITING DANCE.

GUSTAFS SKEL.



This dance can be played with four couples or with the whole group of children divided into four equal rows facing toward the center.

"Don't worry about the school you are going to send your baby to. Keep him out of any sort as long as your conscience will let you—and then a year longer. This is perfectly good and safe advice. A child's proper business is to grow, and to exercise his powers as fast as he gets them. This gives him an enormous appetite, which causes more growth and again calls for more exercise of new-found powers. In so far as school is carried out within four walls, it does nothing to help this progress, and much to hinder it. It may be tolerated, but on sufferance only, and the rule at this stage should be to reduce it to a minimum. If school hours were cut down to two hours a day, and the time saved devoted to intelligently supervised natural play, gardening, carpentering, etc., in the open air, children would make just as rapid progress in their studies."

—*Woods Hutchinson, M.D.*

SUMMARY AND FORECAST

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TOM AND SARAH THE SEVENTH YEAR AND BEYOND

BY

WILLIAM BYRON FORBUSH

"THESE are 'the years of semi-barbaric unrest,'" Mary was saying apologetically. It was a muggy morning, morally, with the children. Tom was all out of sorts and Sarah was whining for "something to do," and then forthwith deciding that what she wanted was something different.

"It sounds like a quotation," said her husband.

"It is—it's from G. Stanley Hall."

"Good old Stanley!" exclaimed Frank Howard, irreverently. "He certainly had a keen eye for facts. If this is a new 'stage,' it doesn't appeal to me as an attractive one. Tom stutters and Sarah cries if you look at her. I don't know which is the duller in school. Both of them are generally 'coming down' with something, and they've lost all their good looks with their front teeth. Can't we hurry through this 'period' a little—as Walt Whitman used to say, 'lift this level and pass beyond'?"

"I'm afraid not, Frank. It seems to be a kind of transition between early childhood and real boyhood and girlhood. We must just protect them until they get a new gift of vitality."

"What do our famous 'Charts' say?"

Mary turned to her now familiar reference-works and read slowly. "Guard against fatigue and slovenly posture due to——"

"Posture? That means the way Tom slumps when he walks. He moves like a cave-man. What does the 'doctor' recommend?"

"'Roller-skating'——"

"They've had that."

"And 'jumping rope, skating, swimming'——"

"Good! I'll teach them both to swim. Nothing could be better. It gives wonderful all-round exercise."

"Then 'cave-digging'—you said Tom was a cave-man. But what in the world does the author mean?"

"That shows, Mary, that you never were a boy," laughed her husband. "Why, it would do Sarah as well as Tom worlds of good to dig a cave. They will just make a small hole in the soft earth behind the garden, and if they are anything like what I was as a youngster, probably they'll put on a roof and build a little trench fire and bake potatoes. And then a shack——"

"Is that the same as a hut? My Chart mentions 'hut-building.'"

"The very same. Just a rough contrivance, knocked together quickly out of waste lumber; built of old boxes, likely."

"Yes, my directions say, 'no fine work.' They're not ready for that yet."

The Cave-Men of Seven

This program worked wonders. The children responded at once to the suggestions. In fact, already Tom had made a pathetic attempt at a little shed in the backyard, and he gave one resounding yell when one day his father came out from the barn, dragging a lot of miscellaneous boards that he had stored under the work-bench. After the cave was finished, their father showed the children how to build a stone oven outside, plastering it up with mud-mortar. Together, with the help of some neighbor-children, they knocked together a raft, which they anchored hard by the swimming-hole. Also, they built a water-wheel and set it in a dam that they had made in the rapids above.* At times they fished, in the random way of children, along the upper reaches of the stream.

Their mother was careful to see that they had regular periods of rest between these strenuous

* Many other hints for home handicraft may be found in Mr. Moore's articles on Woodwork in vol. IV, page 215, of the BOOKSHELF.

occupations. During the long summer vacation she coaxed them into a quiet hour after the midday meal. Tom rebelled against taking a nap as "babyish," but both the children lay on a couch or reclined in an easy-chair, looking at pictures, and often one of them would drop asleep. Mrs. Howard got them both much interested in cookery, which is a peaceable occupation, and on rainy days they made a doll-house out of a dry-goods box, papered it, made cardboard furniture, and Sarah wove some rugs.

Games at Eight

"Have you noticed any difference in the way the children play?" Mr. Howard asked one day as he was seated on the porch for a moment after his noon meal before he went back to the office.

"Different from what?"

"Well, say, different from a year or so ago."

"I can't say that I have."

"I hope I haven't made a scientific discovery without consulting the 'professor,'" said he. (Frank often spoke of Mary's "parents' book" indifferently as either "the professor" or "the doctor.") "Last year they just *played*—that is, banged around without plans or rules—but now they have begun to play *games*. There is keen rivalry, and they quarrel with nearly everybody, just as they used to with each other, but I do say that Tom occasionally stands up for his sister."

"What games do they play?"

"Mostly chasing and hunting. 'I-Spy' and 'Drop the Handkerchief' and 'Pom-pom-pullaway' and 'One Old Cat.' Aren't there any new games in the world?"

"Apparently not, but there are always new children."

Mrs. Howard was occasionally a bit nonplussed to find that her husband, with his quick observation, had noticed some new outbreak that was plainly enough written down in her library, but whose purport she had missed. She was pleased the next day to watch him showing the youngsters how to lay out Hop Scotch with a bit of chalk on the sidewalk, and within a week the children on the whole block were playing it. Soon after he brought home a couple of large hoops, and "horse-racing" became immediately popular on Lincoln Avenue.

The Penny-Habit

There is probably not a Public School in this country that does not have a candy-store next door. This soon created a domestic problem in the Howard household.

"The first word an American child learns to speak is 'Mamma,' the second is 'penny,'" said Frank one noontime, after one of the increasingly frequent "hold-ups" by his children. "Mary, I am sure I am on the wrong track. Of course, a penny is only a penny, though the pennies do count up pretty fast in these days when the cost of living is high. But I for one don't get money handed out to me, like this, every time I feel like having a spending-bee."

"And do you know what Sarah said to me yesterday? She drew a long sigh and said, 'I wish I was eighteen.' 'And why do you wish you were eighteen, may I ask?' I replied. 'I wish I was eighteen, so that I could start my charge account.'"

"The silly spendthrift! Something's going to be done, and I'm the man who is going to do it," Frank announced with conviction, as he put on his hat and prepared to return to his office.

"Now I'll tell you what my plan is," Mr. Howard said to his wife when the children had gone to bed that evening. "I had a little time to myself late this afternoon, and I think I see what the difficulty is. It isn't, as we said to-day, merely the penny-habit. What the children need is a sense of responsibility. We agreed a year or so ago that we wouldn't pick up after them, nor do their playing for them, nor do their thinking for them; and yet here we are, without any system or regularity, giving them irregular sums here and there for anything they may think they want. The only fact they have to depend on is that the one who teases hardest gets the coin, or the one who has the luck to meet Father or Mother in an 'easy' mood."

"It's true," acknowledged the mother.

"Hereafter each of them will have a weekly allowance—they ought to have had it before now. I shall give it to them in pennies, so that they can compute with it more carefully. It must cover all these petty wants, their toys and their sodas and their candy——"

About the Candy and Soda

"I think," interrupted their mother, "that we might just as well deal with this candy-and-soda matter while we do with the other. If the children need more sweets than they get at table, and apparently they do, let us buy wholesome confectionery and keep it in the house, and let them eat it instead of those weird-looking 'all-day-suckers' they get at the corner."

"Good!"

"And as for the drug-store. Some of them are really clean, but I don't favor having our children drink out of glasses used by everybody and

washed, or rather dipped, in cold water. I am going to learn how to make cold fruit-drinks to serve at home."

"Good, again! This will simplify the financial education, too. Now, under this plan they are bound to be 'short' occasionally—indeed, I suspect that Tom will be bankrupt most of the time. I don't intend to weaken—and I don't want you to, either. Let's stick to our guns; but I'm going to try to think of some little investment or work-project that I can work out with them, that will give them a chance to 'earn a little on the side,' as they say in Wall Street."

"What do you have in mind?"

"It might be hens, or pigeons, or something like that. I shall probably lend them a little money to buy stock, then I will show them how to keep simple accounts of receipts and expenses; I will try to hold them to accuracy, and if they try at all they should always have a little cash in their treasury."

On the whole the plan worked—as many plans do—not quite as smoothly as it promised to on paper. Father's patience was often sorely tried with his children's lack of punctuality at their tasks. Their account-books were stained with tears as well as blots when he criticised their results in addition. There was even a tragedy when Tom forgot to feed his squabs for three days. But most of these mistakes were self-correcting, and when the children really found out that their father was no longer a willing or unwilling respondent to begging, they did begin to exercise some degree of foresight and, by dint of mutual borrowing and some industry, gradually learned that the way of solvency, though hard, is rewarding.

The Nickels that Didn't Reach Sunday School

"Here is something we must shut down hard on," Mr. Howard said sternly one Sunday night, "and that is the nickels for Sunday School."

"And why?" their mother asked in surprise. "Don't you believe in giving to missions?"

"I do—if the money ever gets there."

"Why, Frank; you don't accept those cheap sneers about the mission-boards, I am sure. Don't you think the money is spent honestly?"

"Of course I do, Mary. What I tried to say was, that it doesn't always get to the boards. Let me explain. Do you remember how reluctant Tom was last Sunday to have you visit his school? And do you recall the queer reason he gave,—that 'his Sunday-school teacher didn't like to have visitors'? The rascal hasn't been to Sunday-school for three weeks! He has played hooky so as to save up his nickels to buy that toy sailboat he has been wanting so long."

"Why, Frank, that's plain embezzlement!"

"Yes, it's embezzlement, and lying, and deceitfulness, and impiety, and several other things which prove that he is a miserable little sinner, and if you hadn't shown me that we oughtn't to measure a child by state's-prison standards, I would take him out in the woodshed and give him —what my father gave me when I was a boy and acted just like him. Fortunately, we have learned a wiser way, and, as usual, this problem is our own fault."

"Are you joking?" To Mary this seemed pretty serious business.

"Not at all. Just let's sense the situation. Those missionaries are a long way off, and that sailboat is right around the corner. Probably Tom argued that they wouldn't starve to death even if they didn't get his few nickels, but he just had to have that sailboat before the pond froze over. It was an easy 'graft'—we would never find it out, nor miss the money, and there was the satisfaction of 'putting it over.'"

"But hasn't the child a conscience?"

"Maybe, the rudiments. Look in the books and see. Anyhow, after this Tom's benevolences will be purely voluntary."

There was a very serious talk with Tom the next evening, and after his mother had explained his meanness to him, he seemed to see it with some degree of clearness. He was also touched when he was told that thereafter his allowance would be increased five cents a week, so that 'when he felt like doing good, he would have his own money to do it with.' This might at first sight seem like rewarding the malefactor, but let us see how it came out. For a number of weeks Tom's gifts to the Sunday-school treasury were *nil*—as indeed they had been for the past month—but one day the superintendent told an interesting story about an Armenian orphan who was to be adopted by the school, and the next Sunday Tom dropped ten cents in the collection. This really hurt, so he promptly discontinued his munificence. But a few weeks later, when the superintendent explained a new weekly-pledge system, and showed how it enabled one to give systematically and generously without strain, Tom recognized that it was nothing else than his father's own "budget-plan" that he was always harping upon to him and he decided to come in on it. So, in his account book, he opened a new column that he proudly labeled "BENEVOLUNSES," and, according to the lights of a little boy, he stood by it manfully. Sarah, always docile, had always piously

devoted her granted nickel to the Lord, and refused to be side-tracked by new-fangled methods.

Nine-Year Difficulties with Reading

The children were now contentedly settled in their school. They fell with eager compliance into the routines of drill, and they enjoyed the playground and the new playmates. Both the children had some difficulty with their reading. The old method of choral chanting was used in the schoolroom, and it produced the two usual faults that always go with it. The slow youngsters depended upon the bright ones and were quite helpless as soon as they got away from them; and they developed a rhythmic drawl that was exasperating.

"It sounds like a witch's incantation," was her father's comment one evening when Sarah was rehearsing the lesson of the day.

Mother went to her bookshelf and took down a bright volume with many pictures, that had as little resemblance as possible to a schoolbook, and she and Sarah sat down with it together. Mother did not suggest reading, but began to talk with Sarah about the illustrations of a certain story of farm-life. They imagined what the children in the picture were saying. Then Mother ran over the narrative silently and found out what the story was and told it in her own words. She asked Sarah to tell it, putting in the dialogue herself. Then she had Sarah read it aloud, slowly, and insisted that Sarah reproduce the dialogue as though people were talking and not chanting a dirge at a funeral. A little later she took Tom, whose case was not so critical, but who nevertheless needed attention.

It was a slow process, unlearning a bad habit, especially since they had the wrong kind of example daily in school. But the faithful mother at length succeeded, soon after the children had been promoted to a more intelligent teacher, in correcting the fault. Often she had the children read aloud to their father, who was not easy to interest. If they held his attention they knew that they had won the victory. To Mrs. Howard's credit be it said that her two children became beautiful readers; their low, clear voices and intelligent, varied inflections were a pleasure to all their friends.

The twins were not yet out of the fairy-story stage, but they were developing an increasing taste for hero-tales. They liked to be read to by their parents, and it was easy to lose them in the fancy of the "Arabian Nights" and the animal legends of many races, or to give them joy in the wit and humor of the folk-tales of India and Japan. Most of all, they exulted in the noble myths of Pandora and Hercules and Odysseus and Hiawatha, and the half-true tales of King Arthur and Roland and William Tell. They carried these inspiring stories into their dreams and enacted them in their playtime dramatics in the garage and the nursery.

Their father and mother were determined, however, that the children should not become anemic or "bookish" before their time, so Saturdays and Sundays Frank and the children, Winter and Summer, kept up their nature-walks together. The youngsters were now in the midst of the collection-and-barter fever, and this their father turned to good account by helping them fit up shelves and cabinets and presses for their birds' nests and specimens of tree-bark and flowers and leaves. Books did have a place, even in this informal sort of nature-study, because the children were learning to use them for hasty reference when they wished to make sure of a blossom or bird, already half identified by its color.

The Start in Music

"It's about time for music lessons to begin," Mrs. Howard suggested, a few days before the twins' seventh birthday.

Her husband groaned.

"Why such grief?" she inquired.

"Eternal woe—eternal goading—eternal strumming," was the telegraphic comment.

"Very often it is so," she conceded, "if folks begin at the wrong end, but I don't think it will prove troublesome with us. When there is nothing but a piano—no musical background, no home encouragement except nagging, nothing but the drudgery of it, naturally children will hate the whole thing. We have been different. Our little folks have been accustomed from the start to simple rhythms and household songs. They have enjoyed listening to the piano and the music-machine ever since they were four years old. They can retain simple airs and repeat them, and both of them can pick out tunes with one finger. We have told them the stories of some of the songs and operas, and they know the lives of some of the great musicians. All these things should help."

"Very true, but must it be the piano? You know I don't think that instrument is the last word. It's shallow and it isn't portable and nobody wants to hear it played."

"You know we don't agree about that. But why shouldn't the children choose their own instrument? They have heard good orchestras."

The question was put up to the children themselves. Sarah, who could generally be relied upon to do what she thought she was expected

to do, accepted the piano. Tom, to his father's delight, chose the flute.

A young teacher was found who had a kindergarten class, where she did some ensemble teaching and used various chorus and play-methods. She even had a Japanese rolling-ball game in her studio. Practice-periods at home were brief, but there were several each day. Mother was punctilious that these reasonable requirements were fulfilled. She continued to play and sing with her children, and it was not long before they were quite proficient.

Father Sums Up Results

"I am going to make the bill-of-lading this time," Father remarked gayly, going to the dining-room blackboard one evening not long before the twins' ninth birthday. His wife smiled as he scrawled at the top of the board two enormous words: "From —— To ——."

"Don't look till I get through," he commanded. She went on with her mending.

The task did not prove such an easy one, for all his assurance, but within an hour he had a completed result, and swinging away from the board he dusted off his fingers and sat down to read his bead-roll aloud. This is what he read:

TOM AND SARAH'S PILGRIM'S PROGRESS

(From Seven to Nine)

From	To
free play	games
extravagance	an allowance
sing-song	reading
strumming	music-lessons
restlessness	purpose
individuality	competition
imitation of adults	imitation of playmates
his own viewpoint	viewpoint of others (occasionally)

"It isn't logical or complete," he confessed, "but it was interesting to try."

"Isn't it better," his wife asked encouragingly, "for us to note down what we really notice rather than to try to fit them to a schedule?"

"Nail them to the trellis, as it were? Perhaps it is. We can say this much—these two columns represent more marked changes, and changes that mean more, than any we have ever put down before. I wonder if they will grow as fast during the next three years."

"I wonder."

The Fight

Tom was a sight.

He had come in through the back door after school and crept quietly upstairs. His nose was bloody, there was a scratch down his left cheek, his clothes were soiled and his shoestrings were untied. He darted into the bathroom. Mother waited for him.

"What is the matter, son? How did you get hurt?"

"Nothing's the matter. Let me by, Mother, please. I want to go to my room."

"Tom, tell me. You haven't done anything you are ashamed of, have you?"

A grin crept sidewise across his face. "No, I haven't. I don't want to talk about it now, though. I guess—I want—to cry—just a little."

Mother did not know what to say or do. She saw her son leap into his bed, just as he was, and hide his face in his pillow. She was tempted to remind him that he was probably soiling the bedclothes. She wanted to find out what the tragedy was. But, not knowing what was the best thing to do under the circumstances, she quietly closed the door. An hour would not matter.

But the next hour was an exciting one. Mr. Howard came in with a stranger who was wildly waving his hands. Mrs. Howard was introduced, but the visitor continued his monologue which had evidently just begun at the front gate.

"Your son is a brute, sir. He struck my unoffending boy. He knocked him almost senseless, and I think he has nearly put out his eye. I shall expect you to make suitable reparation, sir, and, if you are a decent father, I shall expect you to give your boy the worst licking he ever had. It was an outrage!"

Frank Howard was not noted for the smoothness of his temper, but he wanted to be just. Things did look dark for Tom. All he said was, "We are in the habit of trusting our boy, Mr. Simpson. I will look into the matter thoroughly and report to you later." Without much delay he showed him the door.

Mr. Howard started for the stairs, but his wife put a restraining arm upon him. "What were you going to do, Frank?"

"Find out all about this wretched matter. I can't have my boy a common brawler."

Mike Explains the Difficulty

Mrs. Howard was pale, but she was a good sport. She straightened up, in grotesque imitation of Tom at his most arrogant moments. "When my father was a boy," she burlesqued, "he could lick any other fellow in this town."

Frank grinned. "So I could. Perhaps I had better wait a little. I wonder if anybody else saw this scrimmage!"

Just then Mike Donlan strolled by. "Come in

here, Mike. Tell us—do you know anything about a fight that Tom took part in this afternoon?"

"Took part in?" Mike inquired, enthusiastically. "He didn't take part—he was de whole show. You see dis Simpson guy—he's just moved here, and he t'inks he's de biggest pebble on the beach. He's been nudgin' de little fellers and twistin' deir arms and makin' dem sniffle, and boastin' how he could clean up de whole shootin' match. 'S afternoon he come up behind a little girl and took away her bag of candy and got her to cryin'. Jes' den along comes me an' Tom. Tom sees him first"—was the humble confession—"and he lights out fer him. 'See here, you big cheese,'—yer see he's a head taller'n Tom—'give dat lady back her lunch or I'll put a hole in your fat face'——"

"Regrettable language, but forceful," whispered the father.

"Well, dat's all—except dat w'en dey picked up what was left, his eye was blue. Tom didn't do a t'ing to him, Mr. Howard."

"I should say not!" was the emphatic comment. "Is the lad much hurt?"

"Dat guy? He's too soft to get hurt much. Oh, you mean Tom—well, you should see de other feller! His face looks like de map of Ireland."

Mike's account proved to be substantially correct. It was not Tom's first fight, nor his last one. He was not quarrelsome, but his attitude discouraged insult. This was a field in which Mrs. Howard felt that she must trust her husband. He had given his son two maxims for guidance: "Turn both cheeks, Tom—but never turn your back," and "Be the last man to take hold—and the last one to let go." She was reassured to find that her book-authorities backed up her husband's viewpoint.

At Ten the "Gang"

Tom and Sarah were developing into the "gang period." They had thoroughly recovered from the physical set-back of previous years, and never had their lives been as active and intense as now. The back-yard was usually inhabited by a tribe of wild Indians, while Sarah's little room was often crowded by a more demure, chattering "set" of much exclusiveness—"devoted," commented her father, "to the feminine pursuits of sewing, self-improvement and—gossip."

Mr. and Mrs. Howard watched the doings of these junior commonwealths with considerable interest. Mrs. Howard had been brought up on an isolated farm, so "the gang" was a new phenomenon to her, save as she recalled some feeble attempts at such organization in the tiny district school. Mr. Howard was one of those rare men who retains and remembers his own boyhood, and it gave him renewed youth to see how these children rehearsed his own childish activities.

"I declare, I believe this institution is as old as Babylon," was one of his comments. "They play marbles at Ash Wednesday and hang turkey-legs on the telegraph poles the day after Thanksgiving, just as we did when I was a boy. Only one thing appears to be different. I can't remember that it used to take us so long to get ready."

"What do you mean?"

"Why, I watched the boys the other Saturday on the vacant lot behind our office. They came on the field at nine o'clock. They chose up, and quarreled first as to who should be captain; then chose up again and quarreled because 'Nibby' Jones cheated with his thumb on the bat. Then they took 'Skinny' Wattles for umpire, and quarreled about his decisions. By dinner-time they hadn't got further than the third inning. What does the book say about it, my dear?"

"Kirkpatrick calls this 'the era of competitive socialization.'"

"How I love those jaw-breakers! But I dimly see his drift. He means that they want to pull together, but they don't just yet know how to do it. Am I onto the learned professor's curves?"

"I think you are."

"But why do you let these wild beasts wear out all the back lawn and the dining-room carpet?"

"I like to know where Tom is, and who he plays with, and what they are all up to. I am thinking of making the rule that hereafter Tom is not to play outside our grounds at all."

"If every mother on the block made such a rule there wouldn't be much getting-together, would there?"

"I hadn't thought of that."

"I'll tell you a better plan. You find five other mothers whom you know and trust, mothers of these same kids, and work out a plan by which each one takes the crowd into shelter for one day every week in turn."

Unfortunately, five mothers who were willing to take this trouble did not volunteer, so the Howards continued to bear more than their share of hospitality. There was at least one "party" a week—a modest afternoon affair with cookies and lemonade—and at least once a week a "circus" or a theatrical entertainment.

But Mrs. Howard was rewarded. The little girls had been buzzing away excitedly. The topic was the vital one, "Where do babies come from?" and they were exchanging the fables which had been told them upon the topic, fables now outgrown and gradually giving way to surreptitious and garbled information.

"Come, Sarah," they unanimously agreed. "Let's ask your mother; she never lies to us."

It was a difficult moment, for one mother does not like to assume a duty which another parent has declined. But she had been startled of late in realizing how close Sarah was coming to the threshold of womanhood. Sarah was nearly twelve; she was an inch taller than Tom and a couple of pounds heavier. She watched her children when they were asleep. There was Tom—every line of his little head and body, the straight lidded eyes and firm-shut mouth—the man in embryo. And here was Sarah; over her satin cheek and straying hair already that nameless grace was hovering which, since time began, has turned the hearts of men to water or to fire. When they were awake, Tom was so full of hearty, rough, yet kindly bravado, and Sarah had such tiny, delicious airs and graces. But the mother-heart was conscious that they soon would be drifting away from the safe little harbor of childhood and out into unknown seas.

Do Eleven-Year-Olds Ever Tire?

"You can't tire those youngsters," Frank said, breathlessly, after the three came in from their Sunday walk. "They jumped fences and climbed trees all the afternoon, and then raced the old man home. They're out on the lawn now, chasing the dog. Put me in my little bed, Mary, and let me sleep until Tuesday."

"*I* have them every day," gently hinted Mrs. Howard.

"So you do. How on earth do you stand it?"

"I have only one protection," she said with some weariness. "My one rule is: Keep them busy. Always give them plenty to do."

"Poor mother," said he, putting his arm around her.

"No, I am a rich mother," she replied proudly, "but I sometimes am hard up for 'stunts' to suggest."

Yet her friends did not think so. Mary's storehouse of games and dramatics and gymnastics and outings never seemed to exhaust itself. There was a menagerie in the cellar and a "buggery" in the attic. Hens, rabbits, and a dog inhabited the low sheds by the back fence. The children's flower and vegetable gardens were in between. Tom had a shop in a corner of his room, and Sarah possessed a fret-saw. Tom was generally "agent" for some concern or contrivance and Sarah was always in search of funds for the Junior Red Cross. Each of them had their regular household tasks, which grew each year in responsibility and required skillfulness, and their financial allowances were representative of a partnership arrangement with their parents.

"Eleven, Twelve—Dig and Delve?"

"Why don't the children talk more about school?" their grandfather was asking one morning, as he watched Tom and Sarah flying swiftly away on their bicycles. "Do you ever get the impression from their conversation that they attend any educational institution?"

"When their marks come home, we do," testified their father.

"And we have 'home work,' like the poor, always with us," suggested their mother. "Really, father, I can't answer your question, unless it is an answer to say, 'It's always been so.' I don't believe I ever thought of school a minute after I got out of it when I was a child. It is queer, too, because I enjoyed it well enough. I think it is Thorndike who suggests that school insists on telling the children too soon what later they would find out for themselves. I know the other day I was reading to Tom and Sarah a paraphrase of 'Don Quixote,' and I dropped the remark that it is 'a great classic.' 'Oh,' said Tom, 'I know what a classic is. It is a book that would be interesting, if you didn't have to learn about it in school.' And he wasn't joking, either."

"Rather pat, though. But tell me this. Do they make as much of memory nowadays in school as they ought to? You know I lay great store on that matter. I suppose I've often told you how, when I was a boy, I once memorized 900 Bible verses in order to win a prize."

"Have you practiced them all since, Father?"

"Not all," with a twinkle, "but I have laid up many beautiful memories that way."

"Well, Father, on the whole I agree with you, and I think you would approve of our local schools on that score. They don't have so much rote-reciting as you were used to, but they do ask the children to commit to memory a great many choice passages. The twins keep me busy hunting up verses in my 'Treasury' for them to recite in school."

"Well, tell me about this Parent-Teachers' Association. I suppose it's a place where you can all get together and lambaste the superintendent?"

"I think he was a little afraid that was what it was going to be at the beginning, but he has been so sensible and frank that we all have great confidence in him. We went to teach, but we have remained to learn."

"What have you learned, Mary? You know we old folks think you know it all."

"Nonsense! One thing I have learned is that the object of visiting the school is not to 'complain

about Johnny.' You know Frank says that the difference between a man and a woman's visiting of a school is, that when a father goes he asks, 'How is your ventilation?' and a mother only wants to know, 'Where does my Johnny sit?' You know that Sarah is a half grade ahead of Tom lately, so I feel I have to go to Tom's school real often to see if I can't jack him up a bit."

"How does teacher account for Tom's being behind?" insisted his grandfather, who would never acknowledge that his favorite grandson was in any way lacking.

"Do you know, she is a real sensible woman, Tom's teacher. She says he would have higher marks if he didn't spend so much of his time asking questions not in the books."

"Well, well!"

"I am afraid Sarah is too contented with the book-answers, and those are what they base the marks upon. But I am really encouraged lately, even about Sarah. She has been developing a genuine craze for reading, and I don't see how she can read as much as she does without having to ask some questions."

Tom and Sarah's Ways Begin to Part

"What is Sarah reading?"

"About art and travel and heroines and—I might as well confess it—love-stories."

"What; that baby? Love-stories?"

"She is no longer a baby, Father. A girl of twelve is at least a year older than a boy of twelve; mentally, I mean. It's the innocent kind of love-stories, 'the gladiola books,' Frank calls them, about nice little girls who reform their aunts and marry their guardians, you know."

"I'll bet Tom doesn't read many love-stories."

"Not he! He's all for football stories and automobile stories and hero-tales and that sort, but most of all, he's beginning to read about engineering. He's got a steam-engine that he made out of a tin-can and an electric battery and buzzer of his own contrivance; and now I believe he and his chum threaten to build an automobile."

"Will he finish it?"

"I have both hopes and fears. In the meantime I am reading him all the stories I can find about Will Power and Pluck and Purpose and Perseverance. They may pull it through for him."

"How's his club coming along?"

"The R. O. M. C. L.? Frank says that stands for, the Royal Order of Midnight Celebrators' League. You see he isn't old enough to become a Scout until February, so he started this affair with his 'gang,' as a preliminary, and so far as I can judge from the sounds in the attic Friday nights, it is the secretest, bloodiest, seriousest, and hungriest organization that ever kept together for three months."

"I guess you've tamed it some by giving it shelter."

"Anyhow, we lost our cook the day after they ate up all her jumbles."

"And what is Sarah's group doing?"

"Oh, they're just now 'the Shakespeare Literary Society.' They have folk-dancing and they're learning a little play, and I'm afraid they are going to try a dancing-party."

"Won't it come off?"

"It is hard to predict," laughed Mrs. Howard. "The boys of their own age are just 'kids' to them now, and to the boys they're terribly grown up young ladies. The boys are too awkward to like dancing, and I understand they have all begged to be excused. So unless they invite their fathers instead, I don't see but what they'll have to give it up."

"Sarah is going to be very pretty, my dear."

"It is her foolish grandfather who tells her so, and makes it very hard for her mother to keep her a little girl for a while longer."

"Her mother," was his gentle retort, "was a very pretty girl, and she also—found it out."

What Do the Twins Read?

Mrs. Howard was worried because Tom didn't do what she called "serious reading."

"When I was his age," she told her husband, "I had read Dickens clear through, and I was familiar with Jane Austen and Thackeray, Tennyson and Longfellow, and I had even read some of the essays of Lowell and John Burroughs."

"I am afraid," ruefully responded her husband, "you'd have to put me in Tom's class. I never read any of those masters—in fact, I haven't yet. What *does* Tom read?"

"Football stories, and stories about inventions and adventures, mostly. I have tried and tried to interest him in other books. The librarian says I ought to lure him on by means of what she calls 'stepping-stone books.'"

"And what did you try, as the first step?"

"Why, do you know he wouldn't even read 'Rebecca of Sunnybrook Farm!'"

Mr. Howard chortled. We all know that exasperating laugh of repressed glee that needs no words.

To speak the truth, Mrs. Howard had for some time been endeavoring to refine Tom's nature with stories, wholesome enough, but written from the girl's standpoint. Even in these she had lost some confidence, since Sarah, with new-found independence, occasionally borrowed books from Tom's more virile library. She now recalled

Edward Everett Hale's sensible dictum: "All girls like boys' books. No boys like girls' books."

Mr. Howard, as has been intimated, was not a reader of books, a fact that his bookish wife was a long time in getting accustomed to. She was open-minded enough, however, to realize that he had a culture of his own, drawn from his experiences with men and from the shorthand briskness of the daily press. This was something she craved for her children, though she did not wish the other left out.

Frank Howard as an Interpreter

One day Mrs. Howard said to her husband, "Frank, have you ever thought what is the occasion that brings our family together for the longest portion of time each day?"

"No; what is it?"

"Mealtime. And I have been thinking that we are not making the most of it."

"Tom and I do. Our appetites are always with us."

"I mean something more than that. This ought to be an educational opportunity to us."

"Somehow that phrase already lessens my appetite."

"Perhaps it is needlessly unpleasant. I don't mean anything serious or dull, and I don't think we have altogether neglected either our manners or our sociability. Generally we have jolly times, too. But here is one suggestion. Why shouldn't each of us make a practice of telling one entertaining thing we have noticed during the day? I could talk about what I saw when I was shopping. You, Frank, meet such interesting men. And possibly this plan would get the children to talk a little more about what they have been getting out of school."

"That sounds good. What else?"

"Well, here's one. Take it at breakfast. You don't *always* read the newspaper to yourself (Frank blushed) as some men do. But here is something you *could* do. One of your friends told me the other day that your summary of the European situation at the club was the most intelligent talk he had listened to for a good while (Frank blushed, for another reason). Why not bring it home to us? I know you didn't mean to slight us; probably you thought the children wouldn't be interested. But Tom and Sarah are studying Civil Government, and we want them to become good citizens. Why, I was reading only the other day that when Horace Bushnell interpreted the morning's news to his children, he summed up the whole world's life to them."

"Unfortunately, I am not Horace Bushnell."

Mrs. Howard was usually pretty tactful. "We can all help. What you say, I am sure, will send the children to look up further facts in books, and so we will all benefit."

It turned out so. Frank Howard had the gift of putting a paragraph into a nutshell, the outcome, perhaps, of his practice as an attorney. Somebody conceived the idea of getting up a family newspaper, so they brought the blackboard in from the playroom and Tom and his father printed headlines upon it, while they all had fun in introducing, among state intelligence, such local items as, "Our cook's baby has got the mumps," and "Our cat has four kittens." And the children did turn to their reference-books with new zest, in order to find out just where the Balkans are, and who was Scanderbeg, and what was the origin of all this pother about Persian boundaries.

At Fourteen Tom Would Be a Soldier

Here is a sample dialogue that arose out of these breakfast-time colloquies.

"Why wasn't I born four years earlier, so I could enlist?"

Tom and his father were seated beside a trout-stream on a Maytime afternoon. There was a feeling of good comradeship, for both were "brothers of the angle."

"Why not enlist now?" his father retorted.

"But they won't let a fellow go in, at my age."

"Yes, but there is no law against your getting ready, is there?"

"What do you mean?"

"It takes more than one year to make a soldier, doesn't it?"

"Then why don't they let us have military drill up at the school?"

"This matter," Mr. Howard explained, "was taken up in the big national meeting of school superintendents in Kansas City, a few years ago. The convention was full of patriotic enthusiasm, because it was plain then that we were just on the edge of war. But when the vote came to military drill in the schools, the convention was almost unanimous against the plan."

"Tell me why."

"In the first place, the exercise isn't vigorous enough. Think how much less close-order marching, or even setting-up exercises, would do to open up your lungs and stir your circulation than football practice. On the other hand, the fellow who isn't as well developed as you are is made lop-sided by carrying a gun. What makes a soldier valuable is not so much tactics as vitality. What the superintendents are asking for is better physical training, compulsory for everybody, more play (especially out doors), more school camps, and more pride in personal vigor."

"Say, that would be great! It would get the fellows off the bleachers and onto the field. It would harden up the fatties that breathe like mush-kettles. We would all be in fighting trim all the time."

"That's just the word!" his father exclaimed. "Fighting trim, immediate readiness. Don't you think, Tom, this method would bring out in boys the virtues of a soldier?"

"What are the virtues of a soldier?"

"Self-command is the one I was thinking of particularly. A soldier is one who can make himself do things. Too many fellows to-day are used to having their pudding cooled for them. Manly discipline would get this kind out from under the bed. But, Tom," he unexpectedly asked, "tell me why you wanted to enlist."

"Why," said Tom, slowly, "the way I look at it is this: you have to buy something with your life. Naturally a fellow wants to buy something big. The U. S. A. is the biggest thing I know, and I belong to it. Why shouldn't I pay my debt?"

This was an unusual burst of eloquence from the lad. He seldom talked about himself, and it was not often that he opened a chink in his mind, like this, and let his father know of what he was thinking.

A Novel Idea for Tom's Summer

Much of our patriotism is vague and postponed to the future. Tom's was no exception. His idea of keeping in "fighting trim" was distinctly athletic, and it had grown increasingly hard recently to focus his attention on the home garden, in spite of his father's explanation of the patriotic duty of every citizen to cultivate the soil.

When the summer vacation approached, his father and mother looked the situation over and realized that the prospect of a neglected garden was not an agreeable one.

"Most of the neighbors' boys have nothing to do. Only a few of them have jobs and these for only part of the day. Many will 'resign' as soon as they get tired. This patriotic furore of gardening isn't appealing to Tom." This was his mother's summary. "I dread the eternal lounging in the shade, the procession to the soda fountain, the lawless automobile trips, the perpetual requests for money and 'something to do.' You realize that perhaps you could take care of your own son if he were not attached by so many bonds to so many other boys."

"Yes," said his father, "that's all true. There are some boys, like Fred Somersworth's, that will go off alone to a farm, work all Summer and grow husky and rich doing it, but Tom is too companionable for that. Let me just think this over."

A few days later Mr. Howard proposed a plan.

"Here," he explained, "is the key to the problem. If you devise some plan by which the boys can coöperatively work and play near home, you will have the whole situation in hand. It ought not to be hard, and with little expense to each interested parent, to pool our mutual troubles, expenses, and plans.

"The only outlay required is for a leader. The machinery and equipment are already available.

"The ideal leader would be a college student who had been brought up on a farm, who is athletic, handy with tools, and fond of boys. Thirty parents contributing five dollars each ought to be able to secure such a man for a couple of months.

"The essential of the plan is that the whole group of boys shall be under this leader's direction from 8 or 9 in the morning until suppertime, for at least five days of the week. Saturday he will need to himself, for resting and for working out details for next week's work. The boys will want Saturdays for family excursions, and they will appreciate their club better if they are thrown upon their own resources once in a while.

"It is not necessary for the boys to sleep together, but it ought to be easily possible to assemble enough tents so that they may camp out. The cooking, for at least the morning and evening meal, can be done on an old stove or over a trench fire, and the crowd may enjoy home meals once during the day. If mothers will appropriate to each boy the sum of money that she estimates his breakfasts and suppers at home would cost, he should be able to finance his meals at camp without extra expense.

"There can be an occasional all-night hike, a melon-party, a corn-roast, or a picnic with their own families as guests."

Tom Learns to Work

Mrs. Howard recognized at once the practical value of the project and urged her husband to put it up to the Home and School League. That organization had adjourned for the Summer, but Mr. Howard, furnished with a copy of its membership list, secured a subscription of a hundred and fifty dollars in five-dollar contributions. One man said he would gladly give ten dollars to be rid of his neighbor's children!

In the result it proved to be almost as good as it looked on paper.

It was a half-work, half-play idea. A day's program was as follows:

8.30—Assembly and business meeting.
9.00—Gardening.
11.15—Swimming.

11.45—Dismissal for dinner.
12.00—Dinner.
12.45—Rest.
1.15—Cabinet work.
3.00—Rest.
3.15—Baseball.
5.00—Swimming.
5.30—Dismissal for supper.

Sarah at Fifteen

"I feel pretty well satisfied with Tom's Summer. What about Sarah?" inquired her father just before the fall term of school began.

"She is not as strong as I could wish," her mother confessed. "She has learned a good deal with me, and she has been very companionable and helpful. As you know, she has planned the family budget, taken care of the living-room and her own room, and done a little plain and fancy cooking. Her month at camp was the best thing we did for her, but I am afraid it was not long enough. Oh, dear, I wonder if we're all so anxious about women's rights that we are forgetting we can't have the New Woman unless we have new girls that are vigorous enough to grow up!"

"What's the matter now?"

"Everything's the matter. When Sarah was twelve she could run faster and climb trees better than Tom could. When Tom went into long trousers, he began to be coached for football and track, but when we let down Sarah's dresses, she retired to the bleachers to look on. What possible reason was there to make us think that she did not need fresh air, and sunlight, and vigorous, guided exercise as much as her twin brother?

"There is a gymnasium in school, it is true, but it is not open often enough, and it is thought more 'ladylike' to promenade slowly through the corridors than to make use of the gym. After school there is a procession of girls through the park. Dancing is all well enough, but it is indoors and at night. Have you noticed that bent, peering attitude that Sarah has a good deal of the time, as if she were forever reading a book?"

"And yet she is not near-sighted," mused her father.

"Such a girl," Mrs. Howard went on forcefully, "has little use for her body except to dose it. But a normal body should continually be clamoring for notice. The muscles should ache for exercise, the lungs for fullness and fresh air, the legs for running, the arms for play. The unnoticed body makes no demands—and also makes no resistance to disease. This easily leads to a state of low vitality and of dangerous lack of tone."

"Anything more?"

"Yes, much more. There is a difference between the conscience of a boy and that of a girl. Each has a conscience, let us say. But a girl has an ingrowing conscience. You know what an ingrowing conscience is? It is one that hurts. In everyday life this means that a boy will study a lesson till he gets tired; the girl studies until she gets it. And girls, like women, bear pain more patiently than do boys and men.

"Now take a girl who never exercises unless she is obliged to, give her five studies in school and music lessons at home, allow her to sit up late once or twice a week to dance or go to the theater, and what happens? She plods through it all, because she has a girl's conscience, and she never complains, because she has a woman's patience.

"But she will break down at the door of college, or she may be unfit to become a mother, or she may sit in an invalid's chair, while the army of triumphant womanhood marches into the midst of the twentieth century."

Mother Finds a Way

"Quite an indictment!" commented Frank Howard, "and I suppose it's all true. What's the answer? for I know you've got the solution all fixed up."

"I've agreed to be Guardian of a circle of Camp-Fire Girls, for one thing, and we're going out in the woods every Saturday, Winter and Summer, rain or shine. The girls have been dared by the Boy Scouts to match them with a perfect record, and they have accepted the challenge. Then Sarah and I have made a private compact—I suppose it's not secret from you—that we will see every sunrise until Easter——"

"Do you know what time the sun gets up in April?"

"Never mind. We have organized an E. B. Society—the 'early birds,' you know. And we hope to study not only birds and flowers but many other interesting natural-history objects. Sarah never cared for nature-study as Tom has, but I'm going to try to stimulate her curiosity and see if she won't become more active and observing. Already she is teasing for a home microscope. She has even brought home a star-fish and it getting up courage to dissect it. There is one subject, however, that I hope these interests will help her to forget for a little while."

"And that is?"

"Boys."

"I thought so."

The Fifteenth-Year Review

Well, no doubt the years from the thirteenth birthday of the twins to their sixteenth birthday

were trying. With their enormous and yet irregular physical growth and change, their intense vitality and strong willfulness alternating with seasons of depression and languor, their seeming impudence and ingratitude, Tom's obsession for football and Sarah's quieter but equally persistent gravitation toward the other sex, the twins were what Grandfather Spencer called a "handful."

Yet they were so hopeful, so enthusiastic, on the whole so happy, and sometimes so appealingly in need of assurance and affection, that Frank and Mary Howard never quite lost courage. Mary summed it up one evening.

"We must be patient with them; we must never let them imagine that we do not believe in them, and we must keep on trying to enjoy them—I think that's the greatest of all."

Frank had his summary ready too. It was so compact that it sounded like an aphorism.

"When a child is fifteen, it's a lot easier to love him than to like him."

Sarah at Sweet Sixteen

"Where do you think I found Sarah this afternoon?" Mary Howard asked her husband.

"I am sure I don't know; probably in the drug store buying candy."

"Have you noticed Sarah buying candy since she had to borrow money in order to pay for her Easter hat?"

"Well, where was she, then?"

"I went out for a long walk, to find a new laundress. I discovered Aunt Milly Snowball in a small, whitewashed hut beside the Ridley Creek bridge. On my way back I turned into the woods to a short cut which she said would be a pleasant walk home. After I passed out from beyond some big pines I came to a clearing. On the edge of the clearing was a mighty oak. Up in the branches I saw something red, like a huge bird. It was a schoolgirl. There she lay, cradled on a branch, with her arms above her head, looking up into the drifting, shifting, lifting clouds. She was motionless, contented, rested, alone. I do not know how long she remained there, for she did not see me, and there's no clock in the forest."

"So that was Sarah?"

"Yes; and it was a new phase. I think she must be passing out of a period."

Her husband laughed. "It seems to me that our youngsters are always 'passing out of one period' or another. I do not know what your child-study books say, but I have been told that every girl lives through three distinct eras. One is the 'me' period; the next is the 'he' period; and the third is the 'they' period. It seems to me that Sarah has been in the 'me' period. She always seems to be dramatizing herself. Whenever I tiptoe into her dainty white room, it seems to me like a shrine, with a mirror for an altar, and Sarah herself the object of worship! She always seems to see herself either as heroine or martyr. If her plans succeed, she is the former; if not, she is the latter. At the movies, her favorite actress is herself personified."

"Yes," said her mother meditatively; "I do think that an undue self-consciousness explains much about Sweet Sixteen. One reason why she is so reticent, I think, is that she is so sure of herself that she would rather be unpleasantly misunderstood than make explanations. You remember a few weeks ago how frightened I became because I supposed that she was developing what your friend Buffum calls the 'depot-habit,' when, as it turned out, a few simple words would have cleared up a wholly innocent situation."

"This accounts for her apparently cold calculation," added her father. "She forecasts the hour when she thinks I am 'right to be tackled,' as she expresses it, for funds, and she makes expensive bargains with you in exchange for permissions for indiscretion."

"And, after all, what we have is really a little girl, fast-growing, but innocent, needing guidance, and passionate for affection. I do think," her mother concluded with a cheery smile, "that the hours in the tree-tops are good for Sarah. I begin to hope that she is not thinking about boys quite as exclusively as last year. I know these quiet hours help her poise and peace of mind. Maybe it is her new way of saying her prayers. Perhaps, too, she occasionally thinks of something bigger than herself."

"I am sure of it," responded her father warmly, quick to spring to his daughter's defense. "When they made her President of the High School Red Cross, I trembled in my shoes for fear our little girl might 'lose her head' with her unusual responsibility, but her principal tells me that she has conducted the organization in the most womanly and conscientious manner."

Tom Goes In for Athletics

Tom, too, had been showing encouraging signs of development. He had rapidly overtaken his sister, both bodily and mentally. If his marks were not as uniformly good as hers in school, he easily distanced her in science and history. He was now reading everything that he could lay hands upon about inventions, and in addition to fitting up a shop in the corner of his own room, he kept most of the place littered with his unfinished contraptions.

When Tom was seventeen, the principal occa-

sion for anxiety which he gave his mother was due to his athletics. One brisk November Saturday she had gone gayly and innocently with her husband to see her first school football game. Tom had for months been talking excitedly and incoherently to her about his daily practice. One day he had come home, clasped her in his brawny arms, dressed as he still was in his moleskins, and shouted exultantly, "Mother, I have made the team!" From this remark his mother, no doubt ignorantly, gathered that Tom was the mainstay of his school athletics, instead of which he was the humblest, though most hopeful, new addition.

Mrs. Howard learned only the general drift of football from her husband and Sarah's animated explanations. She enjoyed, however, the swift rush of combat until the sudden and awful moment when her Tom was laid out on the gridiron, apparently lifeless. She could hardly be restrained, mother-like, from flying to his succor, although Sarah assured her that it would be the worst possible taste for her to engage in such an unwomanly exhibition; while her husband convinced her that the school physician was at hand in case Tom's injuries proved serious. Soon he was on his feet again, flashing a bright smile in their direction, and the mother's heart rose somewhere near to its customary level. It can hardly be asserted, however, that she really enjoyed the remainder of the proceedings.

Tom's father realized, however, the real benefit of school athletics when well conducted. The coach was a young college graduate of fine character, who played a clean game. He was teaching only as a step toward the study of medicine, and Mr. Howard thought it a privilege to bring him to the house to help inspire Tom's half-formed purpose to take a classical college career. The self-restraint of training, the necessity of keeping one's temper and obeying orders, the power of working for a joint aim with his fellows—all these splendid qualities Tom needed, and these his father felt were the direct outcome of his football experience.

Tom's Nature Deepens

When Tom's Junior vacation approached, he went to his father's office one day and sought an interview. "Father," said he modestly, "I want to go to work this Summer."

"I thought you had been going to work these last two Summers."

"I don't consider our village-camp real work, Father," Tom responded in a manly way. "I want to go into a shop, and I have been thinking lately, Father, that perhaps I may want to enter Tech a year from next Fall. Mr. Goldsmith says (Mr. Goldsmith was his Science teacher), that the shop experience would be the very best possible preparation for Tech that I could possibly get."

"Would you like to have me help you get a job down at the motor works?" his father asked.

"No, Father, I want to go to Chester. If I am really to amount to anything, I shall have to go away from the other fellows, and learn how to take care of myself and how to take care of my money. To tell the truth, Father, I've got a job already. What I came to you for was to try to get you to help me secure Mother's consent to my leaving home."

"I'll do it, Tom," he answered heartily. "There may be some risk, but you are getting to be a man, and I think, as you say, the experience away from home will do you good."

What Booth Tarkington Saw at "Seventeen"

As Mr. Howard walked home that evening, he looked back thoughtfully over the past two years in Tom's life. Tom had not been a saint, and it had not always been easy to understand him. One could usually anticipate Sarah, but nobody was certain at all what Tom would do next.

Mr. and Mrs. Howard had continued to try to keep close to both of their children. Mr. Howard had gone camping or fishing with Tom every Summer although, as he confessed, he had a deeper longing every year to stay in the neighborhood of a porcelain bath-tub. Mrs. Howard had welcomed all Tom's friends to their home; and once when Tom had seemed hopelessly infatuated with a black-eyed schoolmate of Italian or gypsy origin, and Mrs. Howard was almost broken-hearted in consequence, it needed only a few contacts between Maria's wild nature and the gentle manners of the Howard household to convince Tom that he never could be contented with a companion for life who insisted on eating her food with a silver knife!

There was one even darker season of anxiety. Tom got too big to lick, too impudent to endure, too reckless to pay bills for. Once, during a wild period of revolt, he had been so near to running away from home as to pack his suit-case. His father sent him on a long lake-cruise to Chicago, while he thought it over.

When Tom returned he received the surprise of his life. "Hereafter," his father said to him one day in a matter-of-fact fashion, "your allowance will be three dollars and a half a week, payable every Monday morning in advance, by check on the Second National Bank. You will pay all your own expenses, except your board and such incidents as your doctor's bill. I suggest that you

keep pretty careful accounts, because this will be the limit, though if you feel that you need any more, I shall be glad to help you find a way to earn it."

Tom had the sensation of falling heir to a gold-mine, and the sensation lasted nearly two weeks. By that time he was bankrupt and didn't know where the money was coming from for the remainder of the month. But it was the making of Tom. There is nothing that makes for manhood better than responsibility. The problem of going to a school-dance is an easy one, so long as father pays the bills; but when you have to figure the cost out of your own fixed income—well, you don't always go. Money is the most fruitful source of discord known to man. There was now no money-problem for father and son to disagree about. Tom knew what he could have. Tom also knew what he would need to earn if he wanted more than his income would buy. Father and son found many other things to talk about now. They grew to like each other better every day.

The First Flitting

The Howards had discovered that the best way to restrain and correct Tom's ideas was to bring him in contact with really notable persons. Whenever a distinguished lecturer came to town, Mr. Howard marveled at his own audacity in inviting the stranger to his somewhat modest household. If a fellow townsman opened a new industry or accomplished some fresh achievement, it was not long before Mr. Howard brought him home to supper, and especially did he take pains to fill the house with young college students and graduates. The result was that Tom unconsciously absorbed big viewpoints and large ideas of men who were doing worth while things. His going to Tech, for example, was almost solely due to the patience and enthusiasm of the man who taught him physics and chemistry. His ideals of cleanliness and purity were those that almost inevitably belong to a lad who has tested every friendship under the pure white light of his mother's home-lamp.

So Tom went away, although his mother clung to him before he went, as if he were going around the world instead of fifty miles.

It was not an easy experience. "Pieces of iron are slid along a rail at me," Tom explained in a letter to his mother. "If I am quick enough, I get them on to my lathe, if I don't, they bury me with them, and carry my body out with the pieces to the assembling-room. So far I have just barely kept on top."

There were other dangers. Tom was getting five dollars a day, sometimes more,—"getting, not earning it," he modestly explained—and Chester was "wide open," while the spirit of the boys was that of the Forty-Niners. Maybe Tom didn't save as much as he expected, but he never could seem to get clear of that white lamp in the home living-room, and he came back, clean, gaunt, and gigantic, in the Fall, to plunge with new vigor and understanding into his mathematics and science.

Sarah and Civics

"Father, whom are you going to vote for for alderman?"

It was his daughter, not his son, who asked the question. As a matter of fact, Frank Howard had seldom voted at all, so the best answer he could think to make was the whimsical one, "Madam chairman, whom do you suggest?"

"Dr. James Montgomery, Father, if you please. He is our candidate."

" 'Ours?' Whose?"

"The Girls' Civic League, at the High School."

"And why does this influential body support him?"

"Because he is a clean man, Father," Sarah continued respectfully. "He has a good record, and he believes in clean milk for our babies."

Then father remembered. The clean-milk issue in Hometown had been an occasional subject of discussion at the breakfast-table, when, for example, Tom reached for his third glass of it. But Mr. Howard had somehow never connected it with the duty of going to the polls to vote.

"Where did you first get interested in this, Sarah?" he inquired.

"In our physiology class. You know Miss Shepard makes it so interesting. We do not stop with the textbook. She saw that we were not much interested in counting the bones in our bodies, so one day she asked Constance Whitcomb and me to make a report on milk. She wouldn't tell us how to do it, and we were quite puzzled for a while. We looked up a lot of figures in the Encyclopedia Britannica and took them to her, but she only said scornfully, 'I didn't ask you girls for statistics; I asked for milk.' This waked us up. Constance agreed to follow a quart of milk from our front door back to the cow it came from, and I agreed to find out how milk ought to be taken care of, to keep it sweet and clean. By the time we were halfway through, we had read sixteen state reports, visited forty delicatessen stores, counted nearly two hundred milk-bottles left in the sun, gone all through a model creamery, and taken four automobile rides out through Delaware County."

"With whom?" asked her father irreverently.

"Now, Father, that's not fair. We are on the subject of milk, not——"

"Calves," he suggested.

"Well, the upshot was that when we came to give our report, our exhibit covered a whole table. We had chemical analyses, milk bottles, dirty and clean, figures of inspection, real and faked, pictures of babies poisoned with bad milk; and, Father," she went on excitedly, "we had two real, live babies, one all fat and roly-poly with registered milk, and the other sickly and puny with the kind of milk our city allows to be peddled to the babies of poor people. We had an audience too—seven mothers, six big sisters, or 'little mothers,' and fourteen other friends of ours outside our class. That was the day we organized our Civic League and started to clean up Hometown."

"Hurrah!" her father cried with genuine admiration. "Hurrah for the new motherhood! Is that what suffrage means? I didn't have any use for it."

"No, I don't think it is suffrage," said Sarah slowly. "It is just—finding out. If you knew, if everybody knew, what I know about the milk that comes into Hometown, then all the folks in Hometown would rally round our slogan."

"Which is?"

"Clean men and clean milk."

"Not such a bad battle-cry," her father agreed.

Looking Backward from Eighteen

Before we leave our young people, our grown-up twins, let us take one more glimpse of them.

It is Christmas morning, and the Howard family are going through the same dear old ritual that they have observed for a score of years. They have had their tree and stockings—they always had both — the night before, because Christmas morning has always been too long to wait. And they both have kissed their mother beneath the mistletoe—"my sweetheart," Tom whispered with new, shy courage; "my best big sister," rapturously Sarah had called her—as they had always done. They had had waffles for breakfast, because since the memory of man runneth not to the contrary, this was ever the Christmas breakfast.

And now they had come, both of them, up to that place of stored memories, the attic, for there was still an attic, even in this suburban house. Father had come, too, for had he not, for fifteen years at least, played "cars" with the broken old toy railway train on Christmas morning? Mother had not come to the top floor, but Sarah had gone down soon after with the grandmother doll of the family, old rag Jenny, and had sat again at her mother's knee, trailing a fairy web of memories with her down the stairs. The twins had even had their usual quarrel, though it was a mock one this time, a tableau of auld lang syne, executed with much show of wrath by Tom and with much display of handkerchief by Sarah. Then they had seized their skates and had gone off together to Barden Pond. As they stood for a moment side by side on the porch, with the rising sun on their faces, their parents were watching them from the window.

"I never saw Sarah look so much like you," said the father.

"Never was Tom so like his broad-shouldered father," said the mother. "I haven't known whether I felt more like laughing or crying this morning. They never seemed so near—or so far. How affectionate they have both grown to be lately, and how pleasantly they show it; and when they tell of their wishes and aspirations, how we live our lives over again in them. But when Tom talks about college, and when Lawrence Franklin comes to see Sarah, how far away they suddenly seem. And when Tom speaks about entering 'the Service' and Sarah of training to be a nurse, they seem to belong to the great, outside world more than to us."

"And yet wasn't that what you have been preparing them for all these years?"

"Yes."

"And yet," contemplated Frank Howard, "I used to laugh at you, and I called you 'a book-taught mother.' I know better now. You made motherhood a business; you learned your trade, and, my dear, you have produced two masterpieces."

"Didn't father come in—a little bit?"

"Well, I only tried to be what I am in our corporation—assistant to the President."

Shall we stand a moment beside this father and mother, typical American parents, earnest, wistful—yes, satisfied? And as we look at the two unspoiled faces, with the morning light upon them, shall we not behold in them the new manhood and womanhood, nurtured in the conscience and love of those who bore them—the new humanity that is to make for us all a new world?

"I have loved to feel the grass under my feet and the running streams by my side. The hum of the wind in the tree-tops has always been music to me, and the face of the fields has often comforted me more than the faces of men. I am in love with this world because by my constitution I have nestled lovingly into it. It has been home. It has been my point of lookout into the universe. I have not bruised myself against it, nor tried to use it ignobly. I have tilled the soil; I have gathered its harvests. I have waited upon its seasons, and have always reaped what I have sown. While I delved I did not lose sight of the sky overhead. While I gathered bread and meat for my body, I did not neglect to gather its bread and meat for my soul. I have climbed its mountains, roamed its forests, felt the sting of its frosts, the oppression of its heats, the drench of its rains, the fury of its winds, and always have beauty and joy waited upon my goings and comings."

—*John Muir.*

SUPPLEMENTAL ARTICLES

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THE FIRST DAY OF SCHOOL

BY

HELEN CAMPBELL

School had opened in the district, and all through an exciting day all varieties of the four-year-old, accompanied by all types of "the mother," were applying for admission.

The Child Whose Mother Got Him Ready

Mary's mother, of calm, firm, but gentle bearing, stepped forward and, the duty of registration properly completed, presented her little daughter. Mary possessed the same calm manner as her mother, and in addition a strange, childlike dignity and poise of her own. Her two bright little eyes bespoke thought and understanding as she stood there, on the alert for every question, at times even assuming the responsibility of the conversation herself. She had been carefully prepared by her mother for this new period of development and so could face it without fear. Therefore, it was no surprise to us to hear her mother say at the conclusion of her visit, "Mary can take off her coat and wait upon herself. She will not cry, for I told her she was coming to school and explained what she would have to do. She is a great help to me at home and I am sure will give you no trouble." Then, turning to Mary, she waved a "good-by, dear," and Mary, smiling with satisfaction, sat down in her little chair.

The Child Who Got Himself Ready

We were not allowed to waste much time with Mary, just then, for suddenly there was a great pushing to the front and hurried childish sounds of "I'm four years old, I'm waccinated, I live at 538 East ——. My father's name is Jimmie and he's dead, and I want to come to school every day! Now can I have a little chair? Can I play with your balls, and make houses with blocks, and sew cards and bring home things every day like all the other boys that go to kindergarten?" When Jimmie stopped to catch his breath, I fully realized that he had made up his mind to come to school, and that, indeed, he was quite ready to do so. When asked where his mother was he said, "She's home, and my big brother he goes upstairs in this school, but I came all alone by myself."

Yes, Jimmie, the youngest of nine, entered school alone, but full of enthusiasm and ambition, with a brain eager for stories and games, and with hands that wanted to work, to learn, and to do. Fate had seemed unkind to him, but although a victim of rough circumstances, he had developed fortunately and accidentally in the right direction. He turned out to be a most interesting pupil in the classroom and soon became an obedient, law-abiding child.

The Little Child Who Was Unready for School

Two big, blue, sleepy eyes, mounted in a great, wonderful head, supported by the stockiest of frames,—these were the striking characteristics of the next little fellow who stood before me. A poor, indulgent mother held his hat in one hand and his apple in the other, together with a penny to give him when he cried and a basket of cakes for fear he might be hungry. As she pushed her son toward me she gave his name as Joseph Carlson.

"Good morning, Joseph. Are you glad you can come to school?" No movement of the eyes or face; no sign of comprehension. "He doesn't like to talk very much," his mother answered. Then his cake fell to the floor, and when I asked him to see if he was big enough to pick it up, again it was the mother who replied, "He doesn't ever do anything like that," and she stooped and picked up the cake herself.

Her mission of registration over, Mrs. Carlson started to go, but suddenly returned to make these feeble remarks: "You know, Teacher, he is four years old, but he isn't any good to himself. I have to do everything for him and if I don't he cries. I know I pet him too much, but try him and see if you can teach him something. I can't."

Joseph looked impervious to knowledge, but I had no reason to anticipate that he would prove at all troublesome. "Good-by, be a good boy," called his mother from the door. For the first time Joseph demonstrated that he possessed some sense of what was going on outside of himself. His screams brought his mother quickly back, and from one penny she raised to two, and finally offered everything she had. But to no avail, for he still continued to stamp and scream. And so I requested her to leave, assuring her that all would be well. With tears in her eyes she said, "Do let me take him home; I think he is very much of a baby." But I was obdurate and refused, for I knew that with every added day of her over-indulgence his road would only grow the harder.

Surrounded by new and lively associates of his own age, Joseph soon forgot his mother and himself, and although he was not very active at first, each succeeding day developed more interest and expression, until finally his mother was able to see a smile on his face when she bade him good-by at the opening of the morning session.

But what labors we had taken upon our hands with her helpless, pitiful pet! How much harder his little battle through life had been made and how much unhappiness he suffered!

BRIDGING OVER FROM THE KINDERGARTEN TO SCHOOLDAYS

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BY

NINA C. VANDEWALKER

SUPERINTENDENTS, principals, and primary teachers report that the child trained in the kindergarten shows an advantage over the non-kindergarten child in the following characteristics:

	Reporting Affirmatively
1. Formation of good school (and life) habits, such as regularity, punctuality, orderliness, cleanliness, politeness	128
2. Power of expression, involving fluency in language and also a fund of ideas, as well as dramatic expression	99
3. Power of observation, concentration, and attention	95
4. Perseverance, or the energy to finish a task when once begun	14
5. Control of the hand for manual work	93
6. Self-reliance, initiative, adaptability, ability to cope with situations without direction	89
7. Ability to work with others, willingness to wait one's turn, to coöperate, to share responsibility	88
8. Responsiveness, willing obedience, and compliance with suggestion	69
9. Knowledge acquired through actual experiences in the kindergarten	66
10. Ability to imitate, to follow technical suggestions	43
11. Interest in taking up any form of school work	38
12. Control over muscular coördination	39
13. Musical ability and rhythmical control	34
14. Initial entrance to school made easy and attractive	24
15. Ability to read and write more quickly	15

Compared with these advantages gained by the kindergarten child, the disadvantages mentioned seem few and unessential. The two given most frequently are:

	Reporting Affirmatively
1. Too dependent in periods of handwork; need constant help and supervision	25
2. Unnecessary communication and ill-timed play	18

The Criticisms Analyzed

Perhaps the primary teacher may misunderstand the child's desires and powers. It may be that those who offered the criticism that the kindergarten children "indulged in unnecessary communication and ill-timed play" did not set tasks for the children which called forth their effort; the work may have been too easy, repeating something learned in the kindergarten; or the primary discipline may have been too strict, making no allowance for a child's joyous attitude toward work and his desire for social encouragement.

If in kindergarten and primary grades problems can be presented to the child that are of vital interest to him, that he is anxious to solve, problems that involve thought in order to select and adapt ways and means, then he will have no time for the distractions of talk and "play." He will develop judgment and self-reliance by striving independently. Such a method used in the

kindergarten would aid in overcoming the other fault mentioned by the primary teachers—that kindergarten children are too dependent in periods of handwork and need constant help and supervision.

What Primary Teachers Suggest for Kindergartens

The adjustments suggested are very interesting when it is remembered that the suggestions come entirely from those outside the kindergarten.

The particular adjustments suggested for the kindergarten are:

	Teachers Favoring
1. More independence in handwork periods	25
2. More quietness during occupation and other table work	22
3. Age limit be removed, so that a child may be placed in the class which is best suited to his development	15
4. Time in the kindergarten be limited to one year, since repetition dulls interest and a child gains habit of acting without exerting mental energy	6
5. More attention be paid to the use of English in conversation	4
6. Introduction of reading and writing	4

The adjustments suggested for the first grade are as follows:

1. Introduction of more handwork	22
2. Greater freedom, discipline less strict	22
3. Movable chairs and tables, and use of circle for conversation and games	14
4. Smaller classes, so that the teacher may give individual attention to the children	8
5. Seatwork more creative, not mere following of teachers' dictation, more time allowed for this method of developing creativity	7
6. Elimination of number-work, except in actual problems	5

The following is quoted from a carefully written, open-minded discussion of the problem by a first-grade teacher: "In the kindergarten the child deals principally with things; in the primary, with words. In the kindergarten the play-instinct is appealed to chiefly. In the primary school, attention, concentration, must be secured and the memory must be trained." In these few sentences are sharply contrasted the principal points that need adjustment between the two classes. A child does not on his sixth birthday jump from an interest in things to an interest in words, nor from a desire to play to a state where he is always attentive and exercising his memory. His dealing with things in the kindergarten should have given him content for words, and more "things" should be supplied him in the grade, so that this content may be enlarged. Appeal to the true play-instinct develops habits of attention and concentration, which should carry over into the grade, and the grade should strengthen these habits by giving the play-spirit just a shade more of the aspect of work.

What Kindergartners Suggest for Kindergartens

It is interesting to note that the characteristics mentioned most frequently by primary teachers as the noticeable result of kindergarten training are the same as those which the kindergartners have aimed most consciously to develop.

Views of kindergarten supervisors and kindergartners are here given:

	Reporting Affirmatively
1. Formation of good school (and life) habits, such as regularity, punctuality, order, cleanliness, politeness	62
2. Power of expression, involving fluency of language, also fund of ideas, as well as dramatic expression	72
3. Power of observation, concentration, and attention	76
4. Perseverance, or the energy to finish a task when once begun	3
5. Control of hand for manual work	45
6. Self-reliance, initiative, adaptability, ability to cope with situations without direction	17
7. Ability to work with others, willingness to wait one's turn, to coöperate, to share responsibility	44
8. Responsiveness, willing obedience, and compliance with suggestion	19
9. Knowledge acquired through actual experiences in kindergarten	28
10. Ability to imitate, follow technical suggestions	43
11. Interest in taking up any form of school work ("a desire to know and to do")	11
12. Control over muscular coördination	36
13. Musical ability and rhythmical control	65
14. Initial entrance to school made easy and attractive	6
15. Ability to read and write more quickly	3

The general conclusions are that, in the main, the kindergartner is consciously aiming to give, and is giving, the children the kind of education which the primary teachers find is helpful in the next grade.

Some of the kindergartners' replies state very clearly that their aim is to develop the child to the fullest of his present capacity, and in this way to prepare for the next grade.

What a Kindergarten Child Should Show in Primary School

"A primary-grade teacher may reasonably expect that kindergarten training will result in an *awakened* child.

"I firmly believe that a primary teacher may reasonably expect that an average child with kindergarten training should be able to meet every requirement

of the first grade with intelligence and appreciation. He comes to his work with an open mind, ready to approach any task with enjoyment and enthusiasm. . . . He has gained a sense of justice and honor as well as a high standard of moral and spiritual worth."

When our kindergartens are taught by teachers whose attitude toward children is like that described in the following letter, and when first-grade teachers have dreams such as those of the writer of the letter, an adjustment between the kindergarten and primary will be an assured fact.

"The real kindergarten — the kindergarten which fosters the self-activity, the spontaneity and play impulse of the child, that promotes his individuality and that at the same time inculcates a regard for law and a respect for the rights and privileges of others, that arouses in the child a wholesome interest in the life about him and that quickens his senses—will exert, I think, a lasting influence; one that will tell all through his period of mental development. Children from such a kindergarten enter upon the first-grade work with good motor control, with habits of industry, order, courtesy, obedience, and self-control, with a larger language power, with minds awake, and with joy in their conscious power of self-expression.

"For two years it was my good fortune to receive children trained in a kindergarten of this sort. These children had gained in physical control as evidenced in their lightness of feet, in their free and graceful movements, in the self-respecting posture of head and chest, and in their ability to work with their hands. They had learned to work, were self-helpful, inventive, and resourceful both in their work and in their play. The handwork, especially the free-cutting, was something exceptional, and manifested not merely manual dexterity, but power to see, power to image clearly an idea, and power of fixed attention.

"Through its stories, gift-lessons, conversations, play, and observations in the animal and plant world, the kindergarten develops the child's imagination, widens his experience, quickens his sympathies, stimulates his powers of observation, and increases his language power. All these exercises which contribute to power in discrimination of form, in ability to see number relations, and to broaden experience, are invaluable aids to the child when he enters upon his more formal grade work. Through its games and occupations, habits of courtesy and helpfulness are fostered. And above all, the kindergarten contributes to the child's happiness.

"I believe that the spirit of the true kindergarten should animate every primary school, that its methods of instruction should be continued, and that natural and spontaneous work and play and rest should receive their due share of attention."

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THE CITY AND COUNTRY SCHOOL, NEW YORK *

BY

CAROLINE PRATT

We are constantly asked, especially by parents who are trying to place their children in what they consider a good school, how our school differs from the kindergarten, and again how it differs from the Montessori schools.

The kindergarten is a system of teaching. It undertakes to teach children to play in such a way that through the process they will become educated. The formal kindergarten is fixed and arbitrary, as much so as any school system. It acknowledges the activities of children in general but not their individuality. It attempts to socialize activities at a time which is pretty generally acknowledged to be a period of individual development.

This is only partially true of some of the "radical" kindergartens. They have modified their practice so as to permit more individual play, but even so it is not unfair to say that these kindergartens are *teaching systems* in the main.

The Montessori system is a *system of training*. It gives children more freedom in their environment than the kindergarten. That is, the children may move about and choose what they will do. The material from which they choose, however, is *training* material. Instead of the teacher as a trainer, the odium is thrown upon the insensitive blocks, bits of fabric, weights, sandpaper, letters and figures. This training material the children may not use freely to carry out purposes of their own, but they must do that one thing for which the material is designed. So the freedom of choice lies between a very limited set of activities.

One of the signs of the passing of babyhood is to be found in the growing purposefulness of children's activities. They want to do something with the thing they construct. They want a goal, whether they reach it or not. The Montessori material stops short of this. The activities do not function from the child's point of view. They build a stair, but the stair has no purpose. It isn't applied to anything. The attitude is well illustrated by a teacher who visited our school. She saw boats and bridges in process of building.

* From September to May this school is located in New York City; then, for two months (June and July), it is at Hopewell Junction, New York.

She acknowledged the value of this constructive work, "but," she said, "what do you do when they want to play with these constructions?" This is a fairly typical attitude of the person who sees a school merely as a training-place for children.

Ours is Neither Kindergarten nor Montessori

Our school regards both a teaching system and a training system with suspicion. Indeed, it aims not to be a system at all. It aims to be the very opposite—an experiment. It tries to be a part of the environment of the children, and in this part to study them and meet their intrinsic requirements *while they grow.* We know we can't *teach* them to grow—we can only furnish the conditions for growth in so far as we know them. We can't *train* them to grow. Our knowledge is too limited to permit us to train them. We know neither the goals toward which they should aim nor the natures of the children sufficiently to train them. Children are different from apples, for example. Their term of preparation for a place in the world is longer, making it possible that all the conditions may change in this training period; also, their natures are more complex. While training one part—such as the senses—we may put into operation the very things that will stultify some other part. Growth takes place as a whole, and no training system has been devised which recognizes this fundamental fact. The only thing we can do is to furnish conditions for growth, taking care that the conditions include a recognition that the "appetite" of each child must be considered or he won't attack the conditions. Our desire is to be as scientific as dietitians are becoming.

While we are not a *teaching system* nor a *training system,* a great deal of good teaching goes on, and training is connected with everything the children undertake. The difference is a difference in general method. The children are carrying on things in which they are interested. They have the necessary "appetite" for what they are doing—the appetite which releases the whole performance and makes it possible for the organism to work as a whole. The teacher is there to enrich each individual child's performance; to awaken and help him to satisfy his curiosity; to direct him to sources of information; to help him to adjust his social difficulties.

Our Trips and How We Use Them

The program in general consists of trips for all except the youngest, and the expression of what they get from the trips and other sources in the schoolrooms and yards.

On trips, the life of the city is opened up to them in a new and thrilling manner; the teacher in each group tries to arouse the habit of observation; to rouse interest; and by stimulating the children's inquiry to get them, in joyous competition with other members of the class, to discover for themselves the relationships that lie between the humming activities of the streets and the needs of the community at large. The world for them to become discoverers in, and eager inquirers about, is thus thrown open to them as a part of their school experience at a very early age. The materials in the school are selected with the thought of having ready at the children's hands playthings which will give them fascinating opportunities to dramatize the world with which they are becoming acquainted. There are blocks with which to build railroads and houses and stations and stables, horses and carts that they may harness exactly as the horses on the streets are harnessed, drawing materials that they can use for the free expression of whatever stored-up impressions they carry in their minds, clay to be molded into the shape of whatever they wish, a bench and tools to make toys; scissors, paste, wood.

What the Children Do Each Year

The four- and five-year groups we try to interest in transportation. On the trips, cars, coal wagons, ferryboats, tugboats with their trains of freighted barges, trains, delivery carts, become the subject of inquiry: What are they carrying? Where are they going? What makes them go? What would happen if they stopped going? During these two years they are left to their own initiative; little interference on the teacher's part obstructs their freedom of action and thought; they learn how to observe, and bring forth wonderful results from their association of these two habits. In this manner each child throws out lines in every direction, which indicate to the teacher where individual teaching can be applied later on.

In the next group a more definite program is used. The six-year-old children begin to study food; their trips are in connection with this subject; there are discussions in which the distribution and preparation of food are taken up and worked out carefully. Dramatizations ensue, and are encouraged as a means of vivid interpretation. When lunch is being prepared in the kitchen they help the cooking-teacher. Each in his turn has an opportunity to go with her to market; each is given a chance to collect the luncheon money

and keep the books. They also play store. By these methods the children learn all the fundamental arithmetical processes before they handle large numbers, and learn them in such a practical way that we feel certain arithmetic will never be a bugbear to them. Each child in the six-year group knows how to handle a foot-rule, because experiments in carpentry have made this necessary. They know the division of an inch, and thus have a practical basis for the understanding of fractions.

There has been, and will be in future, a definite effort to give the children of seven and eight years of age real experiences in connection with their food, shelter, clothing, and transportation program. They will have a period when the whole responsibility of planning, marketing, estimating cost and serving their own luncheon will be given them. Their shop work will be so arranged that it will contain experiences rather than lessons. It is hoped that these older children will begin to make the farm theirs. Their spring experience should be preparation for the life there. As the groups develop in strength, self-reliance, and knowledge of practical things, it will be possible for them to construct a real shelter for themselves, equip it, and look after their own needs for a season. It is an integral part of the school plan to have the farm serve as a basis for carrying out larger schemes of self-expressive and self-reliant effort than are possible in the city.

Beginnings in School Subjects

Real experiences such as have been spoken of contain implications which for the sake of clearer understanding we may term arithmetic, science, geography, history. It is no part of the school's purpose to neglect these implications but, on the contrary, to make them so vivid through experience that they will never lose significance in the lives of the children.

Arithmetic is practical. The children measure and construct according to measurements. They learn to multiply, add, divide, and subtract inches and feet. They estimate costs of luncheons and buy their separate articles. They are *drilled on these processes* so that they will be able to save time in making computations, and they accept the drill cheerfully because they realize the necessity. They are given problems similar to those they meet in practice and they make up problems for each other.

They begin *geography* at five, when they make their trips into the big world and take account of direction. When six, they are pretty well equipped to go over their trips on a smaller scale on the second floor. They begin to plan their trips ahead by reference to a map. At seven years of age they are ready for map-making on a large scale. They know the neighborhood and the general large thoroughfares and the direction they take.

History is approached from the present. The yesterday of transportation, of food and of shelter and clothing, is logically approached from to-day and is incidental to every discussion of present-day problems.

Science is to be experimented with in the future by explaining the things which surround the children and giving them opportunities for application of principle through construction. The chance to express what they get is to be left open to the older children as it has been to the younger.

Reading and writing will be given opportunity in special ways—reading as a new tool of acquisition and writing a new tool of expression.

The children of the three older groups are expected to spend two summer months at the farm. It is too early to do more than indicate a summer program. This first Summer the garden, and a way of making the most of it, was pretty well established. One of the teachers had charge of the garden. It was her laboratory and the place where she met the children and helped them to become scientific and constructive at the same time. She had the help at intervals of a scientist who made the garden "hindrances" the subject of science-lessons. The science was practical and applied then and there. The constructive result was plenty of delicious fresh vegetables. The extension of this will be to the fruit on the place and to the canning, drying, and preserving for the Winter. Looking forward to the time when the children are old enough to market their produce and carry on a business, one can predict efficient, practical, intelligent youth with something of dependable value with which to start the business of living. The household must be treated in the same way. There must be a person in charge of the household who will regard the home as her laboratory and opportunity for getting a constructive and scientific program over to the children.

We have in mind the working out of interesting occupation along the bed of the stream. The play-materials will be such things as clay, sand, lumber, cement, and their application to the stream. Big coöperative play-projects will be given every opportunity and help. Most of the teachers swim and love out-of-door sports. They tramp, work, and play with the children, and

teach them incidentally the joy of living out of doors.

Special Work

Lessons in *music* are given twice a week to all the groups. The aim of these lessons is to develop a genuine love for music in each child and to give him the use of his singing voice as one means for its expression.

Care is taken to use only such music as shall be of value and to connect it, as often as possible, with the special interest and study of each group.

In the first and second groups we arouse interest in music, give the children songs they can enjoy and understand—songs they can express themselves in and through—while we begin to develop the sense of rhythm and pitch. The use of the tone-bars and simple musical instruments gives an additional means for self-expression.

In the third group, songs again are used as the basis of development, adding simple rhythm and pitch devices.

The fourth group adds to its fund of song-material a definite knowledge and use of intervals. Especial attention is given in this group to the setting of short exercises to original tunes.

A very fascinating interest is offered the children once every week when a teacher arrives with *animals* and a fund of knowledge about the biological sciences. The animals are generally brought in pairs, and with the subtlest gift of imagination the children are given a fine and delicate approach to sex-knowledge. They are taught love for and interest in animals, the careful handling and care of them. This is often the medium for breaking down the fears of nervous children, the interest in the animals becoming so intense that they lose their timidity in curiosity and enthusiasm.

How We Aid Imagination

Of the many things toward which we think our plan of work is tending, we are particularly encouraged in the opportunity afforded for imagination. The children are using this so constantly that it escapes observation. Even with those children whom we are inclined to designate as unimaginative the opportunity to think beyond, to anticipate the next step in play-schemes for which they individually are responsible results in the training of imagination. No young child can carry out imitative processes to any extent. He may get his impulse through desire to do just what some other child has done, but he is protected from carrying it out by lack of training. He diverges, and in doing so comes as near creation as it is possible to do. This divergence tends to become a habit, and if the child is left to his own devices or encouraged to pursue his efforts as an individual, instead of being forced into group activity, I believe he will go through life with a tendency to anticipate, plan, imagine, initiate, or whatever one may choose to call this quality.

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THE EXPERIMENTAL PRIMARY CLASS IN THE ETHICAL CULTURE SCHOOL

BY

MABEL R. GOODLANDER

So FAR as externals of the classroom are concerned, we have not attempted much, although we have increased the variety of materials accessible to the children at all times, and have managed to arrange the furniture so that there is room for work and play in groups, free from the desks. But the conduct of the class we have endeavored to make as unacademic and informal as the large group allows. That we have succeeded to some extent, I judge by a recent visitor who insisted upon knowing whether she saw a "lesson" or a "recess." It was not a recess—a term non-existent in our vocabulary—but I could not truthfully say that it was a lesson, although everyone, including myself, was occupied to some purpose.

It Is a School of Real Experiences

We have made some changes in the usual course of study, but the most important modifications have been in the matter of interpretation and of method. Dr. Dewey strikes the keynote, I think, when he says that "more important than the mere piling up of information, is an intimate acquaintance with a small number of typical experiences, with a view to learning how to deal with problems of experience." We want children to begin as they naturally do when free,

with the active doing of interesting things before learning about them. With children as with adults, knowledge and skill gained in a live situation are usable afterward, while mere unrelated knowledge is soon forgotten. Anyone who has acquired the habit of judging for himself, and has learned to work out an immediate problem independently, can readily gain new knowledge as it is required.

There is of course no question of the necessity of learning to read, write, and add; but there is, I believe, a question of where and how this should be done; it is a matter of emphasis and of right relation to individuals. In the experimental school we have tried to shift the emphasis of the primary school from formal studies to constructive work and play, to expression in varying art forms, and to first-hand knowledge of social and industrial activities related to a child's life. Facility in the use of the tools of knowledge we believe should be acquired to a great extent through their employment in projects which in themselves are of interest to the child.

This means that we have given more time than usual to manual arts, to play, to excursions, and to various social projects, and that we have not demanded that every child begin to use the three R's at the exact age prescribed by tradition; for we believe that children will learn more readily and more intelligently if not forced to do so before individual interest, with its accompanying intensity of effort, is naturally aroused. In this way we hope that we have obviated some of the deadening repetition necessitated by the too early emphasis upon formal subjects.

The Story of a Food Project

The account of a second-grade project will serve to illustrate concretely some of the points I have just stated in the abstract.

Before school opened I had not planned to take up the subject of food with the children; but the example of the older pupils, who were all preserving foods, led my class to can a few tomatoes which were brought in by one of our members. The success of the first small group in carrying through the various steps of cold-pack canning led to further work of the same sort, as various vegetables were given us. The children also dried apples and lima beans, which they themselves gathered at the school farm.

That the interest in this rather exacting work was sustained for two months was doubtless due to the fact that the children had a genuine purpose in canning a large quantity of vegetables. For early in the week, upon the suggestion of one of the class, it had been decided to have a sale and to use the proceeds to buy milk for a sick baby. Although I had not thought of this plan myself, I was glad to lend it my support.

The final preparations for the sale occupied a large share of the time for several weeks. The chief consideration from the children's point of view seemed to be who should take charge of the business of selling. They had conducted a play store intermittently during the Fall, but, upon testing, it was found that most of the class were ill-prepared to act as salespeople. The children readily recognized this fact and willingly went to work to drill on addition and subtraction. The most successful drill was accomplished by means of a dramatic rehearsal of the forthcoming sale, some children impersonating the visitors and the others the salesmen. Real money, correct prices, and the actual jars of vegetables and fruit were used for this play.

The need of invitations, of price lists, and of bookkeepers the day of the sale, was also recognized and led to much-needed practice in writing English. The prices were determined by a study of the latest Park & Tilford catalogue, a small group with a teacher undertaking this work. It necessitated the use of an alphabetical index, and in some cases the calculation of the price of pints, when only quarts were listed, as we had used both pint and quart jars.

Further preparation consisted in the making of labels for the jars and of posters for the room. The art teacher, when called in to advise, taught the children how to make accurate, square letters, which they used in various sizes for the labels and posters. The making of fifty or more small labels with half-inch letters proved irksome to the little people, but they showed much persistence in completing the task, because of their interest in the sale. The eight children who made the final large posters did a great deal of intelligent, painstaking work. From the artistic point of view the posters were not noteworthy, but they represented the children's own suggestions.

The sale was conducted by the children, who made their own change, kept records of sales, and wrapped up purchases. The various duties were agreed upon by the class, in accordance with each one's proved ability to carry them out, and everyone had some share.

Supplementing a Project by Investigation

Running parallel with the work of canning there was some study of the sources of food and of methods of distribution. This was accomplished by means of talks, pictures, and excursions. Besides the trip to the school garden, the excursions included a visit to Park & Tilford's

store, where we saw the retail department and also the large stock of canned goods; a trip to the fruit dock of the Erie Railroad; a visit to Ward's Bakery, and later a day at a farm.

The dock trip was especially interesting. We were shown every activity connected with the handling of fruit, from the unloading of the cars on the floats which brought them from the New Jersey Railroad terminal, until the fruit was carried away in wagons by the market man.

Following this trip, several groups of children constructed from peglock blocks a dock, a float, and a market wagon. One boy brought toy cars from home, and other children out of clay made fruit, vegetables, and a tug. Then, for several weeks, the children conducted a self-organized dramatic play which at one time or another involved every member of the class. The play included the play house and store, the newly made dock, and two other places in the room, respectively called California and New Jersey. The fruit was loaded on the cars in California, brought to New Jersey, and taken across the river on the float to the dock. The storekeeper sent men to the dock to buy fruit, which, in turn, the family in the house bought at the store—toy money being the medium of exchange.

The Results of the Experience

However, this game was of value chiefly because it increased the children's power of initiative and self-direction, and furthered the spirit of social coöperation in the class. Moreover, the play, in connection with the excursions and talks, helped in some degree to give the children an appreciation of the number of people and of the amount of work involved in providing the food which they obtain so easily.

The most important gains made by the class, from my point of view, are in matters difficult to classify, since we have no adequate way to measure them quantitatively, but which, nevertheless, I believe we can record in positive terms. For example, we note in general the great contentment of the children and their lively interest in real problems of knowledge and experience, their independence in individual undertakings, their ability to coöperate, and their open-minded and intelligent way of meeting new situations and of dealing with ideas.

no © see footnote

TEACHERS COLLEGE PLAYGROUND *

BY

LUCILE C. DEMING

The playground connected with the Horace Mann kindergarten was started by Professor Hill. Its purpose was to provide for children from four to eight years of age in some better way than was being done on the usual city playground, where the important play-needs of these younger children were largely left out of account. Usually the playground teacher's interest was given chiefly to the organized games which were for the older children, and the younger group spent the play time on seesaws, swings, and other apparatus. Except for the sand-pile, things-with-which-to-do had seldom been supplied them; materials which, besides making a strong appeal to the children, provide a stimulus for the imaginative play, of which the city child has too little. Professor Hill felt that the possibilities of such simple constructive materials had not been developed.

The small space that was available—a rectangular courtyard of cement about 60 x 150 feet in size, with a narrow strip of ground (which they used for a garden)—was less room than that usually afforded by a city school plant. The children were first supplied with sand, clay, wood, and tools. The list of tools included: No. 3 adze hammers, cross-cut saws, rip saws, a keyhole saw, two braces with two bits of several sizes, screw-driver and claw, nails, screws, hinges, snow shovels, and a spade. Some small wooden boxes that were included in the wood supply immediately attracted them. They furnished them as play-houses with little play-furniture, and some of the children brought looms to weave mats of yarn for rugs. When two large packing-boxes were brought, they suggested to the children the need for larger pieces of wood to make into furniture for the "real houses." Each child now has his own house or store in a large box which he may remodel and decorate and enlarge into several storeys with other boxes, as he

* The value of this description from a bulletin of the Bureau of Educational Experiments, is that it tells us about what was practically, owing to its close supervision of a few children, an outdoor school, based upon the principles which have been advocated throughout the Manual.

The supervisor, Miss Rankin, is the author of our article on "Beginnings in Religious Nurture." She is primary superintendent of the Union School of Religion and a teacher in the primary school of the Horace Mann School, Teachers College.—*The Editors.*

chooses. Children occasionally bring material from home, such as pieces of carpet, rugs, pictures, and dishes. Paints and brushes, door hinges, and nails and screws are purchased whenever there is need for them.

What the Children Do

In the Summer the sand-box is used a great deal even by the older children. Children of eight and nine years built a subway system there and also made battle-fields and played war. The strip of ground at the side was planted for a garden.

The individual children are chiefly occupied in building and rebuilding their houses and running their "stores." They are satisfied with simple beginnings at first but later are continually improving or "building on," criticising and making suggestions to one another frequently, and keeping note of one another's progress. One child, seeing his neighbor's superior doorway or window, becomes dissatisfied with his own and sets about improving it. They take keen interest in new projects, such as building ladders or chimneys, making lattice-work windows, and putting on slanting roofs or second stories. Some children are satisfied with very rough construction and are interested chiefly in the social play, but even left to themselves, as they generally are, they gradually discover the need of improving their houses in first this and then that particular. As an example, one little girl became known as having the neatest and prettiest house. She had brought cloth for curtains and a rug from home and had put pictures and ornaments on the walls. She locked her house carefully at night and always kept it very neat. One day a boy who had a very rough habitation at the other end of the street announced his intention to make his house over into a nice one like hers, and thereupon set about doing so. The span of interest, and also the standard of satisfaction with results, increases generally with the ages of the children.

Their Coöperative Activities

The playground has become a village, with houses and stores facing on a central street, and connected by a telephone system made out of strings and tin cans. With their original allotment of $2.50 of playground paper money, the children pretend to rent their houses and sell groceries and other commodities to one another, getting in this way very good experience in handling money. They publish a weekly newspaper, to which the children contribute items. The editor, a precocious child of six and a half, typewrites at home a full sheet with two columns of news every week, and the children are intensely interested in every issue.

The group-feeling that quickly developed found expression in the organization of a town government. One child, who had belonged to a Boys' Club, suggested that there be a president of the playground, "so that things will get done better." They now have elections about every two weeks, sometimes a campaign with two opposing parties that draw up platforms and make speeches. Among the elected officers, besides the president, the mayor, and the policeman, is the street cleaner, who is supposed to sweep the space between the houses every day. For this service he is paid thirty cents a day in playground money, by the president. The idea of having taxes on the community to meet this payment was recently suggested by the president himself. It will doubtless come up again and a "law" will be established.

A description of the activity as a whole makes it appear unusually intense and suggests that it must be directed and developed by the teacher. As the play actually goes on from day to day, however, it is crude and spasmodic. The houses are by no means finished products before the interest in buildings ceases, often for days at a time, and the town organization often drops completely out of sight. For instance, on cold days, when the children like to run and play tag and organized games, the tools are scarcely used at all; but however long abandoned, the interest in the constructive play always revives again. The interests of the children vary greatly. One little boy who came to the playground wanted to do nothing but climb and run. The teacher later found that he had been sitting all the morning in a school where he had only twenty minutes' exercise, and they felt that he was simply working out his own needs when he came to the playground. They believe that, for children who get very little exercise and for badly coördinated children, it would be useful to have more apparatus.

The children know that they are entirely free to do whatever they please. As one child observed to Miss Rankin the other day, "Now you are not here to teach us, are you? We are just supposed to practice and learn, ourselves, how to do things." Whenever the children want help in working out a difficult project, the teacher enters into it with them, and she often takes part as one of the group in playing house or store or in some organized game. She also talks with them about their houses so that they will feel her interest. She allows the *child's own satisfaction* to be the measure of his achievement. She makes plenty of suggestions but does not

urge anything. If a child is interested enough to take up a suggestion, it is because of his own feeling about it, not because of the teacher's attitude. For example, a child who wanted to make a window in his house would perhaps explain his intention and ask how he should finish off the opening when it was made. Lattice-work is what he usually decides upon now, as the best houses are finished with it. But if the example were not there to imitate, the teacher would make the suggestion along with others, and the child would doubtless take one of them. If it was something difficult or tedious for him to do, she would join in and do part of the actual work for him. The younger children would often become discouraged by the mere amount of work to be done in carrying out some idea they had begun. The teacher should prevent this if possible. When they will persevere without her attention she is ready with appreciation. To an observer the spirit between the teachers and the children is an easy, playful one. There is a mutual confidence and reasonableness. The children are not dependent, and they do not appear to be inconsiderate or demanding. The teachers have an air of actually sharing the objective interests of the children, and there is rather a give-and-take of enjoyment than a one-sided interest in only the children's pleasure.

Some of the Good Results

Perhaps the most valuable result of the playground to the children is that they have come to regard it as a center for the expression of all their ideas and interests, a place where they go to talk over the things that have come to their minds and to put their ideas and interests into concrete or active expression.

The result in enthusiasm is also a very important one. The play is real. A child's interest in a project often holds over so that he can be said to be working with perseverance. One little boy, for example, spent an entire afternoon, recently, wrestling with the problem of removing a big box that was nailed to the top of his house. He had to remove dozens of nails, but he finally accomplished what he wished to do. The children's interest and enthusiasm tend to increase their enjoyment even of the things which they themselves distinguish as work. One little boy recently remarked, "I can always tell the sum of everything on the playground. In school I can't tell how much 3 and 3 make." All parts of the curriculum come into use in their play, in measuring and counting, in publishing the paper, in their buying and selling and in conversations and imaginative play. Miss Rankin believes that the playground interest carries over into their school activities.

The development of individual children has been marked in respect to initiative and physical control. One child who is very superior intellectually came without the slightest ability to do anything with his hands. He kept an office in a plain box at first and was satisfied with publishing the playground paper. He soon wanted to take part in the building that was going on, and he learned to handle the tools sufficiently to make improvements in the construction of his office and to paint the outside walls. Here he used an original idea of his own—to have a red background and black cross-lines to represent bricks.

A decided interest in ownership and possession develops in some of the children. Others do not feel the importance of occupying their "own" houses. Sometimes, however, when a child has shown no apparent interest of this kind, after playing in the other houses and in the games, he will suddenly wish to possess a building of his own. One boy who has spent most of his time this year helping the others build, or making and selling them things, has recently taken over a neglected house and is putting it into splendid shape.

Further Social Possibilities

To modify the individualistic spirit that sometimes grows too strong—the "this is mine" attitude—Miss Rankin not long ago suggested that the children build a slide so that they would have something to own in common. They tried twice to make one without success and she was then going to buy one. Two of the boys wanted to persist, however, and the third attempt was entirely successful. One boy drew the plans at home and brought them to the playground. The tools and supplies are always used in common, and the children are now building a cart which will belong to the playground.

Great progress in the social values is made during a year. At first there is very little spontaneous coöperation; then a friendly spirit grows among the children, and one by one little antagonisms, that may even have loomed rather large in the teacher's eyes, disappear. A definite group-feeling develops. This community feeling holds over not only throughout the year but from group to group as the children change. It is in this way that so much of the activity is repeated every year. Traditions have been established and are regularly handed down, as the children always take an interest in what has been done before. There are usually some children who return the second year and they not only pass

on the customs, but they take possession, as in their own right, of whatever property they had before. The group-feeling has an effect on all of the children, but particularly modifies the outlook of some who are "only children" at home. To a certain extent, the matter of the adjustment to each other is of conscious interest to the children; there is a community "public opinion." They offer criticisms and suggestions to one another and react together against any "bullying."

In Miss Rankin's opinion, even a great deal more might be accomplished on a playground. The space here is too small to accommodate more than twenty-five children, or more equipment. With more resources at their command, they might often turn the children's spontaneous curiosity to better advantage. They often inquire as to the exact workings of something like a telephone system or some other mechanical device for a playground project. They constantly bring ideas and suggestions and questions from school and from home life. Miss Rankin would like to have a house built on the playground where they could keep a typewriter for printing the newspaper, besides having a place for books of information of all kinds.

One boy suggested the other day that it would be fun to have two villages. This idea suggests many possibilities, such as building a railroad between the towns and having separate industries and exchange of products. Here would be presented a great opportunity for elaborate schemes of construction, and plans of government organization might fittingly be introduced.

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see footnote

THE FIRST THREE GRADES IN SCHOOL*

BY

COLUMBUS N. MILLARD

THERE is a hard tug at the heart-strings the first morning Mother leaves her precious darling at school. It seems the last act in the drama of baby days. Up to that moment, maternal care and watchfulness have largely protected the little one from unpleasantness, discomfort, and harm. Now its health and happiness must, for several hours of the day, be intrusted to another. How will he take to the new life? Will other children treat him well? Can he get to school and back safely? These and other anxious thoughts fill the mind of a loving parent—especially if the child is the first of the family to start on the long school journey.

Fortunately, most children do take kindly to the new life. In fact, it becomes so large a part of the thought of many that they "play school" much of their free time in the interval between sessions. With occasional exceptions, they are well used by other children, and very few have any serious trouble on the way to and from school. Nevertheless, the event is a critical one in the family history. Mother is right in so regarding it; nor should she leave school without first having a brief talk with the teacher. Any unusual conditions of the child, such as defective vision or hearing, nervousness, or supersensitiveness, should be explained; and thereafter the mother should pay an occasional brief visit to note what is being done in the classroom, and to find out how she may best coöperate at home to aid in the progress of the child.

"But what is the use of either visiting school or trying to help my child at home? I don't understand how teachers do things now. It is all so different from the way I learned," some mothers may say.

Methods of teaching have changed, but fortunately they are neither so complex nor so difficult that parents can not readily understand them, and ably second the teacher's efforts. In the paragraphs that follow, a concise statement of the aims and methods of teachers in the most important studies of the various grades will be made, in the hope of clarifying this subject for parents, and helping them to become more efficient partners in the early education of their children.

The New Approach in Reading

Learning to read, write, and spell, gaining facility in counting and in using the various number

* From "A Parent's Job," by Columbus N. Millard. Used by permission of the author and of the publishers, The Pilgrim Press, Boston. Compared with schools of real experience described by Professor Dobbs, Miss Pratt, Miss Goodlander, and Miss Deming, the public school, as outlined by Principal Millard, seems somewhat cut-and-dried. Yet this is an extraordinarily faithful portrayal of the better-than-the-average school of to-day, the kind of school to which ninety per cent of the readers of this MANUAL will be sending their children.

It will, therefore, be of the greatest value to mothers who wish to know the painstaking methods that are being used and just how they in the home work, may coöperate with the teacher.—*The Editors.*

combinations, and practice in oral language and drawing, largely make up the work of the first three grades. The present way of teaching reading to beginners is perhaps the least understood by parents. Memorizing the alphabet, and getting acquainted with all new words by laborious spelling, was so long the method of learning to read that even many parents, who were themselves instructed in accordance with a more modern plan, feel that if their children are being taught in any other way they can not possibly understand the process well enough to assist them at home. How a child can recognize a word without first having learned to spell it, is, they imagine, a puzzle too difficult for any but teachers to understand.

A little thought will readily show the fallacy of this impression. To recognize a person or an animal, a child does not first have to memorize or even note the color of the eyes, the shape of the nose, or the size of the ears. He gets the impression as a whole at first, and becomes acquainted with the details later, if for any reason his attention is especially called to them. The same principle holds good in becoming acquainted with smaller objects or with words. The object or word as a whole is recognized without definitely knowing the individual parts. To express himself in writing, later on, the letters must be known, and hence spelling is learned.

It is not necessary here to show how the *phonic, word,* and *sentence methods* displaced the old *A, B, C* system of learning to read, nor why a combination of these three plans is now so largely in use. Let it suffice to say that three beneficial results have followed. Children take much greater interest in learning to read; they learn to read much faster; they also form the habit of getting thought from the printed page much more quickly; for, instead of dwelling upon individual letters, the mind is trained to look for the meaning of a line or a sentence.

Learning to Read

Successful teachers may differ widely in the details of teaching reading to beginners, yet, as a rule, the same general principles are followed. Certain words in which the interest of the class has been aroused are printed, or written, on the blackboard. In some schools script is used largely or entirely for this work; in others, only printed words are employed for the first five weeks, or longer. The latter plan is better, if the teacher prints well, since the transition from the words on the blackboard to the print in the books is easier. Pupils are led to associate the word or words with the ideas they represent. They observe the printed or written expressions carefully, and afterward read them with the teacher, and later individually. They are tested and drilled on the words which are arranged in different order on various parts of the blackboard. Lists of the words which have been taught are also kept on the blackboard for frequent review.

The vocabulary thus taught is usually made up of words from the beginning of the primer, and so transition to the printed page readily follows. Usually there is frequent repetition and variety of arrangement of new words in each lesson in the book. Words are also frequently repeated in succeeding lessons, especially if they present any particular difficulty.

In the matter of calling attention to letters and letter-sounds, or *phonics,* there is a wide difference. Some schools emphasize this feature from the outset, aiming to enable pupils to master new words for themselves as soon as possible. Others put this work off for a few months, and still others give very little intensive drill of this kind until toward the close of the second term. All efficient teachers, however, are careful to have their pupils gain right habits of speech through imitating the correct way of sounding the various letters and words; they also take particular pains with final consonant sounds, such as *t* or *d* before a word beginning with the sound of u—for example, *Don't you, Could you.*

Parents who follow the work their little ones are doing in school are surprised at the large number of words they are early able to recognize, and the facility with which they can read from the Primer. Careful observation of their progress will also disclose the following facts:

Large words, such as *grandpa* or *automobile,* are more readily learned than smaller ones.

Words like *dog, horse,* and *playhouse,* in which children naturally have special interest, and likewise words which they can demonstrate by action, such as *fly, run,* and *jump,* are quite readily retained.

The, this, that, then, were, was, and others that are very similar in appearance, or have no special intrinsic interest, are difficult to retain and need the most drill.

Children with excellent memories but with a tendency to be careless observers, may seem to be reading remarkably well, when in reality they are repeating line after line from memory, being able to recognize but few of the individual words.

These and various other difficulties the First Grade teacher of to-day is alert to overcome. Both fluency and naturalness of expression for her youthful charges are also among her constant aims. Considering the fact that probably, on the average, ninety-five per cent of her forty or more

pupils can not recognize a word of script or print at the outset, that many of them are fidgety, careless, or inattentive, that some are very dull, and that often one or more may be absolutely defective, is it not truly wonderful that she is able to accomplish so much?

How to Help the Children Read

Considering the fact that learning to read is really the most important of mental acquisitions, and that success in various other studies depends so largely upon possessing this ability, is it not strange that so many intelligent parents who could readily find the time to assist, if they tried, are content if their children have only the instruction that one among forty to fifty pupils can get from an overworked First Grade teacher?

How can parents help in this most interesting process?

Have at home a copy of the basic Primer used in the child's class.

Have the little one read at home each day the part of the text that has been taught at school.

Make sure that he has not merely memorized the story but really knows the individual words. Drill him carefully on the words he does not seem to know well.

If a small blackboard is part of the home apparatus—and every family that can afford it should have one—give drill also on the script forms of the various words, if the teacher is doing this. It is needless to say that enthusiastic praise and small financial rewards add materially to the success of these home reviews.

Reading in the Second and Third Grades

One or more books besides the basic Primer are usually read in the First Grade. Attractive, illustrated books, which little folk delight to read at times when they have earned the privilege, are often kept on a low table somewhere in the First Grade classroom, and pupils can often recognize several hundred different words by the end of the first year.

One of the very best ways parents can help in preparation for Second Grade is to have their children do enough reading and writing at home during the long summer vacation to keep this recently acquired stock of words fresh in mind and ready for use. The basic Primer and the home blackboard will help in this. So also will some of the numerous interesting books about animals, birds, and children, which can now be so inexpensively obtained. Many children will gladly read to their parents from pure interest. When this factor alone is not sufficient incentive, a small reward for each book completed will add a tremendous stimulus.

As children advance in the grades, the reading text increases in difficulty. Through work with phonics, phonograms (similar syllables of words, for example, ame in came, same, dame, fame, lame; ill in fill, mill, and till), and spelling, power to recognize new words for themselves is gradually gained. A steady growth in facility, spirit, and naturalness of expression should also be attained. Increased power to gain thought readily from the printed page is, in the end, the great aim of reading, and to cultivate this faculty children are required to tell the thought of one or more paragraphs that have been read, or to read a paragraph silently and then give the thought.

Teachers make a special effort to cultivate the following habits, and parents may profitably see to it that their children are gaining them!

To judge what unfamiliar words are, through the sounds of letters and combinations of letters.

To look to a word, phrase, or sentence for its meaning.

To enunciate and pronounce correctly.

To realize that a word is not a useful tool unless its pronunciation and meaning are known, and that the more words mastered in this way, the greater the possibilities for understanding, enjoying, and being useful.

To ask intelligent questions about anything in the reading lesson they do not understand.

Besides assuring themselves that these habits are being formed, parents may best assist in the reading work in the Second and Third Grades by drilling their children on the new words in the various lessons. They may also help by giving special drill on the enunciation of final consonants and on the pronunciation of such commonly mispronounced words as new, news, duty, half, dance, again, been, pretty, and government. Even if these words are correctly taught in class, children hear them mispronounced so frequently out of school that they are likely to acquire the incorrect habit, unless often corrected at home. Calling attention to the fact that new and news are, except for the initial letter, pronounced the same as mew and mews, and that the u in duty, duke, and similar words always has the long sound, will help, and pupils should be made to pronounce them correctly in concert again and again.

Finally, the great motive for learning to read —the fact that signs, advertisements, letters, papers, and books all have a special message for anyone who can recognize the words that compose them—should be kept constantly in children's minds. That the printed pages of books have far more interesting stories and useful informa-

tion for them than even Grandma can tell, is also an incentive well worth while with little folk.

It should also be remembered that, in learning to read, interesting subject-matter is a wonderful stimulus. In recent years authors and publishers have made great progress in producing interesting and attractive textbooks for this purpose.

Penmanship

Dr. Maria Montessori has very little children begin penmanship by feeling the form of letters cut out of sandpaper and tracing them in the air or on the blackboard. It is quite probable that such practice, either at home or in the kindergarten, would be an aid to penmanship instruction in American schools.

The general custom here, however, is to begin teaching penmanship along with reading in the First Grade. In recent years the preliminary drill has been given at the blackboard, where, through practice in lines, loops, ovals, and curves, a foundation for free arm movement and muscular control is begun. The writing of letters and words on the blackboard is next undertaken, the teacher setting the copy. The blackboard is excellent for this preparatory work, because it gives opportunity for larger writing and freer arm movement by pupils and more ready criticism by teachers; and pupils can profit by noting the work of other children and the criticisms made concerning it.

After some muscular control and freedom of movement have been gained at the blackboard, pupils take up the work in similar order with wax crayons or large, soft lead-pencils and paper at their desks. Here they are shown the correct position for writing—a point which needs much emphasis for several years. The following directions, or others similar to them, are widely used:

Positions for Writing

1. Clear the desk to make room for free movement of the arm.
2. Sit well back on the seat with both arms on the desk.
3. Let the body lean forward from the hips, but do not allow it to touch the desk.
4. Keep the shoulders even, the head erect, and the feet flat on the floor.
5. Have the upper edge of the paper turned a little to the left, holding the paper firmly in place with the left hand.
6. When writing, let the right arm rest on the muscle of the elbow, and keep the wrist free from the desk.

Pencil- or Pen-Holding

1. Hold the pencil or pen between the thumb and the first and second fingers, letting it cross the first finger at the knuckle near the hand and the second finger opposite the nail.
2. Keep the thumb slightly bent and resting on the side of the pencil or pen near the lower joint of the first finger.
3. Keep the other two fingers bent under the hand, the end of the little finger lightly touching the paper as you write.

The position described is conducive to health, free arm movement, and endurance. As the chest is not constricted, the lungs continue to furnish the normal supply of air. Since the circulation of blood to the head is not curtailed, vision is conserved. Because the muscles and organs are not cramped, bodily functions are not interfered with, and the greatest endurance is therefore made possible.

It would be manifestly ridiculous to try to teach all of these facts to little children. The best that can be done is to show them the correct position, and gradually correct their faults, one by one. Pupils are taught to write large at first, because it is conducive to freer movement and better control. However, the size of the letters is gradually reduced, until in the fifth or sixth year the style normally employed in business and social writing is used. Frequent practice at the blackboard is kept up for several grades. The following are among the chief difficulties encountered in learning to write:

1. To avoid resting the arm on the wrist and hand, and moving only the fingers while writing.
2. To make correct letter-forms, and to maintain the right relative dimensions.
3. To keep the writing straight.
4. To slant all the letters in the same direction.
5. To avoid backhand writing.
6. To join letters properly.
7. To maintain uniform spacing.
8. To dot i's and j's and cross t's.

"A hopeless task!" an onlooker might well exclaim upon witnessing the first attempt of a class of beginners. Yet somehow, through persistent effort, enthusiastic praise, well-directed criticism, inexhaustible patience, the awarding of stars for good results, and displaying excellent papers in a conspicuous place, the First Grade teacher manages to give the great majority of her pupils an excellent start, which is ably supplemented by her successors in the Second and Third Grades.

Pupils usually begin using pen and ink in the last part of the Second Grade or the first term of the Third. Carefulness about moistening a

new pen-point before using it, dipping it lightly into the ink, keeping both nibs of the pen squarely on the paper, and wiping the pen when the writing is finished, should all be urged at this time, since all are essential to the best results.

How Parents May Help the Writing

Although the typewriter is now almost exclusively used in business and professional work, and is even rapidly increasing in popularity for personal correspondence, the habit of good penmanship is an accomplishment which parents should want their children to cultivate.

Certainly, if with the one-fortieth of the teacher's time, to which a child is entitled at school, he is not making satisfactory progress in learning to write, parents may well be interested in supplementing his progress at home. The following are some of the ways in which this may be effectively done:

Showing interest in the child's daily progress at school, and giving enthusiastic praise or other reward for all good papers brought home.

Encouraging the use of the home blackboard on rainy days, and at other opportune times, for drill in arm movement and writing. As the circular movement to the left is usually one of the most difficult parts for children, practice on that may be especially helpful in the early grades.

Noting which of the difficulties already enumerated the child is making least progress in overcoming, and coöperating, as the teacher may suggest, to help secure the desired improvement.

Discouraging all careless and untidy writing at home, and heartily praising that which is of an opposite character.

In assisting a child to improve in penmanship, it is important for both teachers and parents to aim at some special point. Children may practice writing for years, with the general idea of improving, and yet make little or no gain. Tangible progress is made by concentrating on one fault at a time, keeping up effort on that until the right habit is well begun, and then attacking the next most glaring weakness in a similar way.

Spelling

When reading was taught by the alphabet method, spelling was necessarily learned with that subject from the outset. For some years after the A, B, C method was abandoned, little attention was given to spelling, until work in composition and letter-writing was begun, which, as a rule, was in about the Third Grade. For children to continue to learn new words so long a time, without having special attention called to the individual letters composing them, was not conducive to good orthography, and unquestionably resulted in an unusually large number of poor spellers.

Fortunately, the pendulum—as is often the case in educational methods—has swung back to a happy medium. As a rule, the letters are now known, and some drill in the spelling of easy words is given, in the second term of the First Grade, and of course much earlier where particular emphasis is placed on phonics.

While in recent years spelling-books have been prepared for Second and Third Grades, and at least one series has included words for first-year pupils, a special textbook for spelling is not used by pupils in many school systems until the Fourth or Fifth Grades. Previous to that time teachers select the words for their classes to spell from the reading and other lessons, and in some grades partly from a speller which is furnished the teacher. Easy one-syllable words are at first selected, and more difficult ones are gradually introduced. Care is also taken to choose words that children will be able to use in their written compositions.

The teacher first writes on the blackboard the words to be spelled, taking care to separate them into syllables and making sure that the meaning of each is understood. Pupils spell and pronounce the words aloud, first with the teacher and then collectively or individually without her help; and sometimes in this preliminary study they also write the individual words, pronouncing each as it is being written. Both of these practices are excellent in making the ear sensitive to correct spelling, and should not be omitted. Special drill of this kind should be given on such words as February, library, and government, which are so often spelled "Febuary," "libary," "goverment," largely because the one making the mistake has never sensed the correct pronunciation through the ear.

At the time the lesson is given out, attention is also called to silent letters (for example, i in sail, e in gate) and to groups of letters having the sound of one letter (for example, eigh having the sound of a in eighty). These and other difficulties are usually underlined with colored chalk to help focus attention upon them.

Such well-known stumbling-blocks as "Tuesday," "Wednesday," "business," and "biscuit" are heralded as "Bad Indians," or some other variety of opponent interesting to children, and much enthusiasm is aroused for conquering these redoubtable enemies in the very first engagement.

One of the best exercises to make pupils proficient in spelling is drill in rapid eye-perception work. A word or a combination of letters not

forming a word—preferably the latter—is written on the blackboard and quickly erased; the children are then required to tell the letters in the order they are written. Similar drill may also be given by using combinations of letters on cards. Another plan for this rapid perception work is to have children open books at a certain page, quickly glance at a readily located word which the teacher specifies, and then close the book instantly and give the order of the letters in the word mentioned. These exercises may all be conducted with such spirit as to seem as good fun as a game to children. The practice is exceedingly valuable, since ability quickly to perceive the letters of a word in their correct order is the most important habit in the process of learning to spell.

Efficient teachers also instruct their pupils concerning the following points with reference to the effective study of spelling:

To discriminate as to which words of the assigned lesson one can already spell and to concentrate effort upon the others.

To judge what the difficult part of a word is and to learn to master that.

To look at a word carefully, then to close the eyes and try to picture the correct order of the letters.

To spell words aloud to oneself by syllables, and thus get the order of the letters correct through the sense of hearing.

After trying to fasten the correct order of the letters in the mind through the eye and the ear routes, to test the memory by trying to write several words on paper without looking at the book.

When one feels sure that all the words have been thoroughly learned, have someone at home pronounce them for a written lesson.

Pupils who follow the above plan in studying their spelling lessons are likely to become good spellers, because the effort they expend is well directed.

The correction of written spelling lessons is also a vital point. Misspelled words should be checked and a systematic plan should be followed for having the attack on them kept up by individual pupils until complete mastery is gained. To this end, pupils should not write spelling lessons on loose paper, which may be carelessly thrown away, but in permanent notebooks. The leaves of this book should not be torn out, and it should be carefully kept after all pages have been filled. In the back part of it, a few pages should be reserved for a complete list of words misspelled in various lessons, so that they may often be reviewed and finally conquered. Perhaps the greatest help of all is to inspire children with genuine zest for continuing the attack upon a troublesome word and enthusiastic joy at its final mastery. "I've taken that hard old word into camp! It won't trouble me any more!" should be the joyous war song, as the pupil marches proudly on to further conquests in the spelling world.

How Parents May Help in Spelling Instruction

Parents may see to it that their children know the twenty-six letters of the alphabet—not merely to repeat them glibly in order, but to distinguish each instantly from other letters bearing a close resemblance (for example, d from b, k from h, u from n, q from g). This may be done before the child attends school, or at least prior to his commencing to learn to spell. Blocks, spelling frame, cardboard letters, and newspaper headings are among the best aids. Having a child pick out a certain letter from the words in a brief paragraph is also excellent practice, if the print is sufficiently large. Incidental practice will accomplish something. However, regular, systematic drill, five minutes daily, or several times a week, will rarely fail to bring the desired result.

Make sure that the child's lack of facility is not due to defective vision. Glasses will often convert an apparently hopeless spelling pupil into a most promising one, since correcting the astigmatic or other defect of the eye makes quick and accurate perception possible.

Keep in touch with the beginning and progress of the child's school work in spelling, and supplement wherever weakness is shown. Should keenness of hearing be lacking, pronouncing the words aloud and spelling them by syllables with the child will help. If he is slow in noting the letters of a word in their correct order, then perception drills will be an aid. In case there is little system about his method of study, definite direction will improve that weakness. At any rate, enough interest should be taken to pronounce the words aloud, after he claims to have learned the lesson, not forgetting to give generous praise for good results and to require more effective preparation if there is evidence that it is needed.

Modern Ways with Numbers

Children in the First Grade have a natural interest in numbers, because counting and very elementary addition are used in the games they play outside of school. A knowledge of small values is also necessary in their trifling trades and purchases. Every day they can see that more knowledge of numbers will increase their ability

to understand and to enjoy. Therefore, systematic teaching of number is frequently begun in the first year of school. The maximum taught is usually counting, reading, and writing numbers to 100; the addition and subtraction facts to 20; the fraction ½; the foot, inch, pint, and quart, under measures; the small coins children are likely to use; counting by 10's, 5's, 2's to 100. In some schools, the addition and subtraction facts to 10 or 12 are the limit. There are also some that include the multiplication facts as well as those of addition and subtraction.

As a rule, a textbook is not placed in the hands of children until the Third Grade. Teachers develop the number ideas through the use of lines, splints, and other objects, the figures and names being learned from the blackboards. Splints, sticks, inch cubes, foot-rules marked in inches, pint and quart measures, and toy money are among the most commonly used illustrative material in this grade. Number-card exercises, playing store, folding paper, and various other activities and games are utilized for drill.

In the Second Grade, counting and reading and writing numbers are extended to 200 or beyond; addition and subtraction facts include the forty-five combinations; the easier multiplication tables, often the 2's and 5's or the 2's, 5's, and 3's are learned; and some new facts within the child's experience and understanding are added to each of the other lines of work introduced in the First Grade.

Reading and writing numbers to 10,000 or higher, Roman notation, at least as far as the children's experience requires the information, and the completion of the multiplication tables constitute the chief additional subject-matter for the Third Grade. One-step, and in some schools two-step, problems are also used for oral and written statement in this year's work.

The advantages of this course for the primary grades over the old-time formal rules and definition method can be readily noted. The subject-matter is within the comprehension of pupils and supplies a real need in their lives. Discrimination has been used in proceeding from the simple to the more difficult, and in eliminating unreasonably large numbers and impractical or useless problems and topics.

Teachers and parents must agree that the essential part of the term's work is the automatic quick and accurate oral and written expression of the number-facts taught; that the reasoning and information part of the course may well, if necessary, bide its time until later; but that facility and accuracy in computing numbers, as far as it extends in that particular term, must be gained. If the instruction at school accomplishes that result, very well; if it fails to do so, then the work of the teacher must be supplemented at home.

How Parents May Help with Numbers

There are various ways in which parents may be serviceable in this process. The first is to keep in touch with what their children are being taught at school in counting, and in addition and multiplication combinations, and to let them know that genuine interest is taken at home in their mastering these perfectly. Then children should have practice at home in counting and in the number-facts taught, pains being taken to commend creditable accuracy and speed.

As the addition and multiplication combinations are taught, sets of number cards with which to train the eye should be prepared. For example, when the ten addition facts with reference to 2 have been taught, ten pieces, about 7 x 4 inches, should be cut out of cardboard, and a different combination written on each in large figures:

On the opposite side of the card the right answer should be noted, so that the one who is testing with them can instantly tell if the answer the child gives is correct. Testing with these cards is fine practice, if the pupil is trained to answer as quickly as possible the second the card is held up to view. As soon as answers come readily, when the cards are shown forward and backward, they should, as a rule, be used out of regular rotation, since numbers encountered in actual business transactions rarely have figures in regular order.

Writing the numbers from 0 to 12 out of regular order on the blackboard, and then requiring pupils to give the answers rapidly when a specified number is added, subtracted, or used as a multiplier, is also excellent practice. The pupil may give the answers orally, or step to the blackboard and write them as quickly as possible. When an instructor is sure that pupils are able to distinguish figures rapidly, the repetition of the expression, "$2 + 5 = 7$," — "$5 \times 8 = 40$," should not be allowed; the answer 7 or 40 should be given without preliminary statement. This makes for quicker thinking, and hence for greater accuracy and speed.

In column-addition, greater rapidity may like-

wise be cultivated if the practice of pointing out the figures while pupils add is soon discarded. While the teacher allows the pointer to rest upon the various figures, the children's minds naturally pause. A better plan is to give the direction, "add this column" (up or down, as the teacher may prefer).

An exercise having the numbers from 0 to 12 arranged in a circle on the blackboard with the number to be added, subtracted, or used as a multiplier in the center, is much used in schools. This is popular because of its novelty, but it is not so good as the plan suggested above, since in actual business life numbers are not arranged in circular order for the fundamental processes.

A vital point to be applied in this early instruction is not to let a pupil grope for or guess at an answer. Should his hesitation be due to inattention, greater concentration should be stimulated. If he really does not know the correct fact, it should be told him. If time permits, however, care should be taken to ask him that same combination several times before the close of the recitation.

Having pupils race, either in writing the tables or in noting the answers when numbers from 0 to 12 have been written out of order on the blackboard, arouses enthusiastic interest and is an excellent exercise. Number-combination contests, like spelling-matches, also arouse a high pitch of enthusiasm for the work.

Some of the games which are not practical for extensive use with a large class in school may very profitably be used at home. The bean-bag game is one of the most interesting. A pine box with a sloping top large enough to contain four or more holes marked 2, 4, 5, or whatever number each is to count, providing the bean-bag is pitched into it, is placed about five feet away. Each child in the game has a turn at pitching the bags and may keep his own score, or a pupil not pitching may act as score-keeper. An oblong floor space divided into squares may be used for the game, but will not answer the purpose so well as the box. Additional interest in the game and more practice in arithmetic are both afforded if one or more of the holes or spaces count minus 2, 3, or some other number. Ring Toss, too, may be used in a similar way, 5 being counted when the ring goes over the post, 3 when it rests against it, 2 when it is within a foot of the post, and minus 1 when it is more than a foot away. Other numbers should be substituted for the ones enumerated, after facility in computing the score with these has been gained. Children need no urging to take part in this sort of arithmetic, and with the exception of an umpire for an occasional disputed point, will require little supervision while engaged in it.

The Austrian method of subtraction is used in many schools, and should be universally introduced, since it saves learning subtraction tables. For instance, in taking 42 from 86, the example is written down as usual

$$\begin{array}{r} 86 \\ \underline{42} \\ 44 \end{array}$$

but instead of saying 2 from 6 leaves four, and 4 from 8 leaves 4, the pupil is taught to say 4 plus 2 equals 6, and 4 plus 4 equals 8, placing each figure thus used in its correct place in the answer. Briefly stated, the pupil writes in units place of the remainder the figure that added to units place of the subtrahend will give the units figure of the minuend, and so on with tens, hundreds, etc. In an example involving borrowing, such as

$$\begin{array}{r} 32 \\ \underline{13} \\ 19 \end{array}$$

beginning pupils should write the example

$$\begin{array}{cc} 2 & 12 \\ \underline{1} & \underline{3} \\ 1 & 9 \end{array}$$

and in explanation say, "32 equals 2 tens and 12 units, 9 units and 3 units are 12 units; 1 ten and 1 ten are 2 tens."

If a clerk is given a dollar bill for 34 cents' worth, he does not mentally or on paper put the 34 under 100 and subtract. He says, "34 and 16 are 50 and 50 are 100," and probably gives a dime, a nickel, 1 cent, and 2 quarters or a fifty-cent piece in change. Persons constantly making change do this way automatically, because it is easier and more accurate. This is a strong reason for saving children the time and effort required to memorize subtraction tables and concentrating their attention upon addition. In preparation for this work, a child should be asked, when he learns an addition combination—for example, 5 and 3 are 8, or 6 and 4 are 10—what number added to 3 makes 8; what number added to 6 makes 10?

So also while teaching the multiplication facts, the way should be paved for division by asking, for example, when 4 times 9 or 8 times 5 are taught, not only 4 times 9 are how many? or 8 times 5 are how many? but also, how many 4's in 36? how many 5's in 40?

Finally, the idea that accuracy and facility in computation need be hard or impossible for any normal child, should be banished from the home

and from the school. Instead of allowing children to become imbued with the idea that there are so many abstract facts to learn that they can not possibly remember them, make them at once realize the fact that there are only forty-five addition combinations and forty-five multiplication combinations that do not appear in previous tables, and that all others are simply repetitions.

They will be surprised to find that there are only forty-five different addition facts and forty-five in multiplication, and will likewise be quite ashamed that they have failed to master so small a number. Considering the fact that there are really so few abstract combinations to be automatically used, it seems absolutely unnecessary for children to leave school without knowing them perfectly. As in other attainments, however, the right start is essential for gaining creditable skill. That start should and may be gained in the first three grades, if teachers and parents will only make it the goal, and coöperate effectively to achieve the desired end.

Oral Language

In the first three grades, pupils are given practice in oral language through conversation about personal experiences, animals, and other interesting topics; by reproducing stories they have heard; by describing familiar objects; and in the Second and Third Grades, by telling in their own words the thought of a paragraph or more of the reading lesson.

Good tone of voice and correctness of speech are emphasized in this work, but to prevent self-consciousness and lack of freedom, criticisms are usually withheld until individual recitations are completed. In this work it is also well to concentrate criticism upon a few points until improvement is shown in them, after which others may profitably be included.

These early years form the period in which to lay the foundations for correct habits of speech. Accordingly, all of the points with reference to pronunciation and enunciation mentioned in this chapter under Reading, and many additional ones, should be emphasized, and children should be made to say the correct form again and again. Correct grammar should likewise be given attention in a similar way from the outset.

Children who are naturally backward in expressing themselves, or who have poor enunciation or other faults of speech, may profitably be given practice in oral language at home. The story-telling hours furnish excellent opportunities for this. Encouraging the child to tell the story to which he has just listened, and correcting the faults of speech as suggested, will often accomplish great improvement.

A multiplicity of "ands" is often the chief error children make in such oral language practice. They should be shown how, by letting the voice fall and starting a new sentence, this fault may often be avoided. If the too frequent use of "and" is still continued, as pupils advance in the grades, fables and other short selections should be used for reproduction, and the direction given, "Tell this story, using 'and' a certain number of times (for example, no more than twice)." The "and" game, in which another child is allowed to go on with the recitation if the pupil reciting uses "and" more than the specified number of times, often makes pupils more keen on this point.

Written Composition

Copying sentences which the teacher writes on the blackboard or on individual papers is the beginning of written composition. First-Year pupils do this very nicely. They also get the idea of commencing proper names and the first word of a sentence with a capital letter. The use of a period and an exclamation point to close a complete statement, and the interrogation point to end a question, are also taught them. Writing original questions or statements about some object is likewise frequently done in First Year.

In the Second Grade pupils soon gain power to combine several brief sentences about the same thing into a paragraph. Later they also write short paragraphs of their own. A reproduction of some brief fact that has been told is usually the beginning. Telling what one has done, facts about some person, animal, or thing, and brief descriptions of familiar objects, readily follow. In all such work care should be taken to precede the written expression with oral composition.

Letter-writing is usually commenced in the latter part of Second or the beginning of Third Grade. This practice furnishes additional interest and stimulus, since its practical use can be so readily appreciated. As to the mechanics of written composition, leaving an equal margin on both sides of the sheet (three-quarters of an inch is a good amount), having the margin at the bottom reasonably commensurate with that at the top, indenting the first line of a paragraph an inch or more from the margin, and closing sentences with period, question mark, or exclamation point, are the chief things emphasized.

In developing sentence-sense it is a great help for children to have their attention frequently called to the fact that where the voice naturally falls when reading aloud, a sentence should usually be ended and a new one begun. Copying a

brief paragraph from a book, then writing the same from memory, and afterward comparing it with the original, with reference to the beginning and ending of sentences, is good practice. Probably the best exercise of all to develop accurate sentence-sense is to have pupils write unpunctuated paragraphs which the teacher has placed on the blackboard or mimeographed on paper, and put in the capital letters and punctuation marks necessary to make good sense. If pains are taken to have such paragraphs progressive, as to length and variety of sentences, this exercise may be made very helpful, since it not only tests pupils' judgment but also emphatically illustrates how little sense words make without the necessary capital letters and closing marks of punctuation. The dictation of brief paragraphs may also be helpful in developing this sense, especially during the period when an effort is being made to train pupils to connect the falling of the voice in reading aloud with the use of a closing punctuation mark.

Geography

Usually a textbook in geography is not used by children until the last term of the third year or the beginning of the fourth. Considerable preparatory information is, however, incidentally taught in connection with reading and language, and such words as here, there, above, below, up, down, before, behind, right, and left, which must be known to understand position and direction, are in the usual First Grade vocabulary. The cardinal points, and their use in locating objects in the schoolroom and neighborhood, are generally taught in the second year. "Seven Little Sisters," "Each and All," and other books giving simple and interesting descriptions of the homes and lives of little folk in various parts of the world, are also read in Second Grade; and in their drawing and manual training, pupils in these classes often illustrate the homes, utensils, and lives of the interesting people with whom they thus become acquainted.

In Third Grade, pupils frequently begin to observe weather conditions, noting temperature, winds, the varying time of sunrise and sunset, the position of the sun in the heavens, the shadow cast by the sun, change of seasons, and other points. To broaden children's ideas of the largeness of the world and the various conditions of life in its different parts, "Around the World" (Carroll), "Little Folks of Many Lands" (Chance), and other books may be read. To emphasize the need of home, food, and shelter, an abridged account of Robinson Crusoe's adventures is sometimes read and discussed. Home geography is often a part of the work of this grade. In this connection, pupils learn to make maps of the schoolroom, school-yard, and the region in which the school is located; the climate, prevailing wind, soil, vegetable products, and important manufactures are talked about. How the latter are transported to other places and how local needs are supplied by shipments from distant regions are also considered. Why local government is needed, and an elementary idea of what it is, may likewise be developed. Thus by examining and considering local conditions which pupils are naturally interested in, and can more or less readily understand, a foundation is laid for the study of world geography which will soon follow.

The great majority of children like geography because it unfolds so much new information to them. They are especially interested in the lives and homes of children of other lands, and frequently take even greater delight in books containing this information than they do in fairy-stories.

Use in H. K. M. only
see footnote

THE THREE KINDS OF MODERN SCHOOLS *

BY

ERNEST CARROLL MOORE

There are three kinds of schools which grow out of three conceptions of education. According to the first kind, the great thing is knowledge. It is stored up in books, in courses of study, and in the minds of teachers and other learned folks. Schools exist to retail it to young people, to pass it on from the places where it is to the places where it is not. That it may be passed on easily, it must be prepared in little, carefully molded cubes or accurately weighed doses. That is the work of textbook makers and of manufacturers of methods. Teaching, according to this view, consists in seeing to it that the learner takes the proper number of pellets of knowledge each day,

* From "What is Education." By permission of Ginn & Company, publishers, Boston.

and the object of the recitation is to find out whether or not he has done so. Since what he has taken is knowledge in its essential form, he must retain it in the form in which he took it. To see that he has done this and is continuing to do it, there must be periodical inspections of his stock of knowledge. These are called examinations. They occur at regular intervals, since the amassing of a fixed amount of knowledge and the retention of it in its original condition is thought to be necessary before one can safely amass further knowledge.

The School of Knowledge

The object of education according to this view is knowledge. The business of teaching is to put it where it is not. Textbooks are to provide it. Recitations are to find out whether or not it has been taken. Memory must retain it, and examinations must be given to test the knowledge-state of pupils. Since knowledge is the one thing needful, the quantity of knowledge which can be compressed into the memory of a school child becomes a matter of vast importance. Courses of study are written chiefly, in many cases, to indicate the quantity which every good retailer of knowledge must succeed in lodging in the memory of each child. To cover the prescribed amount of work is the mark toward which the teacher is made to press and toward which she is usually, in such a system, overpressed. That the directing authorities may know that teacher and pupils are handling the required stint of knowledge; that teachers may know that pupils are stocking themselves with it and retaining it in undiminished state; that parents may know that their children are amassing the fixed heaps of prescribed facts; that the children themselves may know how much they know, great reliance is placed on examinations. They take place with great regularity. Their results are carefully tabulated. Children are weighed and measured by them, are encouraged or discouraged, are promoted or demoted by them. As soon as one is over, everybody settles down to prepare for the next one. This is called an examination system of schools.

It is conceivable that either a university or a kindergarten might be conducted in this way. Fortunately they are not, but elementary schools, secondary schools, and colleges, not a few, are. The method is one of long standing. Dr. McLean, formerly the head of the Pacific Theological School, once told me how he was taught theology at Princeton fifty years ago. He said: "Each day the professor brought our meat into the classroom cut up into neatly prepared little cubes, all of the same size. He then proceeded to insert the proper number of these into the stomach of each one of us. Two days after he looked into our stomachs to see if we were retaining them in the exact form in which he had given them to us."

The School of Culture

The second kind of school tends to regard knowledge as something common and unclean. It claims a loftier mission. It sets out to sharpen and perfect the mind by putting it to work, not on matters that it will have to work on as long as its possessor lives, but on special teaching disciplines, valuable not because of the opportunities for knowledge-getting which they provide, but for the mental exercises which one can perform in pursuing them. What you manipulate, they say, does not count. *That* you manipulate is the great thing. The best mental exercises are those which have been used so long that a perfect technique of using them has been developed. There are certain studies which are made much of in this type of school, because they train the students not in the *object* matter with which they profess to deal, but in reasoning processes in general. They provide hard work and plenty of it. They demand exactness. They enable teachers to assign fixed lessons of graduated difficulty, to require a system of recitations and examinations which tell exactly whether the student is meeting the requirements of the assignment or not. It makes little difference that the student after six or seven years of such labor will seem to himself to have learned nothing. The fact is that his mind will be a much more flexible and ready instrument because of this gymnastic exercise. These are the mind-training schools. They make use of all the machinery which the others employ, except the important element of knowledge.

The Dynamic School

The third kind of school believes both in knowledge and in mental training, but it holds that they go together and can not possibly be separated. It asserts that knowledge is inner conviction, organizing experience in terms of vital need, and that while mind can be trained specifically to organize experiences, since different experiences call each for its appropriate form of reaction, mind can not be trained in general to make them. This school looks upon knowledge not as a fixed and immutable thing but as a useful tool which men have shaped to meet their needs in living. It is not at all finished or final. Men made it by thinking, and men will improve it by thinking, and before anyone can use it, or any

part of it, he must re-make it through his own thinking for himself. What Moses thought or Plato thought or Euclid thought will never do me any good until I succeed in thinking it for myself. The great thing, then, for this school is not knowledge but learning to use one's own mind upon matters which men have found to be important by using their minds upon them. Text-books are important because they suggest to us some things which the race has found it important for us to think about. Teachers are important because they stimulate us to think by surrounding us with problems and reasons for solving them and by giving such help in going about the matter in profitable ways as we stand in need of. They help us to look at things and study things and talk about things and repeat things and memorize.

Learning to use one's own mind in such ways that he will go on using it to advantage as long as he lives, is the one great, supreme object of education. Now that psychology has defined itself as the study of behavior, education must follow suit by conceiving its mission as that of training the student to profitable behavior—that is, to do the things that will be called for in situations which he himself will meet with in his journey through life.

AT WHAT AGE SHOULD THE CHILD LEARN TO READ?*

no © see footnote

BY

ED. CLAPARÈDE

(Translated from the French by C. Thompson Jones)

At what age should the child learn to read? Aside from the observations of Fouquet and Vaney, published in the *Bulletin de la Société Psychologique de l'Enfant* (1908), no attempts have been made, so far as I know, to settle this question experimentally. Vaney has stated that "a child learns to read much more quickly at the age of seven or eight than at the age of six or seven," but, in spite of this, he believes that it is essential that he be taught reading at the age of six or seven, for the child who does not read at the age of seven is at a certain disadvantage in his studies. But is this conclusion justified psychologically? Isn't this simply begging the question?

The courses of study of the primary schools make *reading* the fundamental means for acquiring knowledge and exercising the judgment, and place *writing* in the foreground of scholastic work. As long as this is so, there will be nothing strange in the fact that the child who is deficient in reading is deficient in all his studies, since reading is the key to all the others. But it should be accurately determined whether placing so much emphasis on reading and writing in the early years of the primary school is not a psychological error.

At present everything seems to indicate that this is true, at least so far as can be determined deductively, since there are no empirical data available.

In my opinion, some of the disadvantages of beginning the teaching of reading too soon are as follows:

1. Too early reading *inhibits, paralyzes, completely disturbs* the normal development of the child mind, a development consisting of a progressive growth through the varied experiences of the child. The child who is developing is active. He is acquiring experience and is perfecting his means of control, both muscular and mental, over the external world. Activity is the *sine qua non* of the healthy evolution of this process of mental growth. But reading completely changes the attitude of the child; he becomes passive instead of active. Instead of gaining experience he is storing up words. Furthermore, he is not even given the experiences of others, for the textbooks placed before a child of this age do not chronicle real experiences. In short, reading substitutes *verbalism* for *dynamism.*

2. The child's knowledge of reading may prove a great temptation to the teacher, who finds it easier to give the children a book to read or a page to memorize than to introduce them to real things. Imagine the animation in teaching were teachers forbidden to give books to children under ten or twelve years of age!

3. The normal method for acquiring a language is *by the ear.* By developing too soon in children visual images of words the teacher hinders the development of the verbal-auditory memory. He substitutes the ability to read for the ability to

* From *The Journal of Education.*

speak with spontaneity. (Research studies should be made in order to show to what extent practice in reading helps or hinders the development of the ability to talk.) In beginning the study of foreign languages, the fact that children know how to read is certainly a disadvantage, since they are taught by sight what they should be taught by hearing. Verbal-visual images are not capable, as are verbal-auditory images, of becoming a part of the inner language, and in order to speak a language it is first necessary to be able to think in that language.

4. The younger the eye, the more likely it is to be deformed by the muscular jerks involved in the act of reading, resulting in nearsightedness.

5. Teaching a child to read at a too-early age consumes much more time than it does at a later age. Furthermore, the learning of the letters of the alphabet is purely an act of memory, which in itself has no value for the development of intelligence. This long period of time might be better employed in developing attention, self-expression, observation, etc., utilizing the functional activity of the child.

6. When a child can read at the age of six, he reads only for the sake of reading. Readers for children of this age are usually made up of tiresome platitudes, with the result that the child forms a dislike for reading. The purpose of reading is not reading for the sake of reading, but is merely to get information from the printed page. It is only when children first begin to read that they take pleasure in the act of reading for their own sake; it is then for many a real game.

7. The habit of reading instead of observing, of getting opinions from the daily papers instead of forming them, is very common in the present age. It is undoubtedly due to the great prominence which has been given to reading in the curricula of our primary schools.

The early teaching of reading is perhaps justified with those children who leave school at the premature age of ten or twelve years. Since there is now a growing tendency to prolong the school life of the child, why not take advantage of this and postpone the beginning of reading? This may be done without discouraging, of course, those who show a spontaneous interest in the subject.

Parents are to blame for demanding, through sheer vanity, that their children learn to read at an early age, not realizing that reading is a purely mechanical act, which does not involve, to any great extent, real intelligence. Even some of the feeble-minded in institutions can read and write with facility. However, the general opinion is that a child of six should be able to read, and this prejudice, rooted in the minds of most fathers and mothers, must, like all prejudices, die hard.

The premature teaching of reading is one of those cases of "educational short-circuit" which unfortunately interrupt the normal development of the mind by omitting things which are really essential and result in an actual loss of time.

no ⓐ Prepared for the National Kindergarten Union

ON TEACHING HISTORY TO CHILDREN

BY

EVA MARCH TAPPAN, Ph.D.

As a child, I had a profound dislike for history, and considering that a history recitation in those days was hardly more than a struggle to recite "the lesson" as nearly verbatim as possible, I am inclined to think that my childish judgment was very good. Poor little youngsters that we were, who had to draw plans of battle-grounds, to learn the numbers killed and wounded on the opposing sides, and to recite lengthy lists of dates, adjusting its proper event to each. We had so little idea of the relative importance of the events that the burning of a tiny village by the Indians seemed to us quite as momentous as the surrender of Quebec!

A child has little background of knowledge. Dates mean nothing to him; and proper names, if he knows nothing of their bearers, might just as well be Greek.

In teaching history to children, there is just one fact that we can generally depend upon, and that is their unfailing interest in people. The children's librarians say that they cannot begin to supply the demand for short, interesting biographies, stories of people and what they did, told in a simple way. "Columbus set sail from Spain to try to find China," will make a child listen. "An attempt was made by Spain to discover China," will make him wonder how soon he can get away!

If I were going to teach the history of the United States to boys and girls, I would try to do it by inducing them to read simple, picturesque,

well-written stories of the men who have made our country what it is. Then I would let the children talk of what they had read and ask questions about it. Some of these questions I would answer; some I would ask them to try to answer for themselves. I would say nothing about exact dates, but I would make four or five general divisions of our history, such as discoveries and settlements, colonial days and Indian wars, the Revolution, etc., and put a copy into every book. There would not be many stories of our American heroes that the children would not soon be able to put into their proper divisions. Then, if more than one book had been read, I would go through the stories rapidly in their chronological order, bringing out any information that the children might have gathered and occasionally adding a word to connect the stories or to make some point clearer.

What would this accomplish? At the end of the reading, the children would be on good terms with twenty-five or more of the chief actors in the story of the United States; they would be well prepared for a "real history," and, best of all, they would look forward to it, not with dread, but with pleasant anticipation.

Written by Dr. Forbush

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HOW TO HELP THE MEMORY

COMPILED BY

THE EDITORS

THE natural retentive power can not be much increased by training. There is little relation between the development of the memory and general intelligence.

We can not forecast that any given fact or experience can be so manipulated by us that the child will certainly remember it, but what we know of the laws of memory makes possible the following

Suggestions:

1. Good physical condition, especially of rest, immensely increases the power of recollection.

2. Interest in a subject, guaranteeing attention, is likely to furnish material that will be remembered.

3. Vividness of impression increases the liability to remember, therefore sensory materials, "the laboratory method," are helpful. What you touch, taste, smell, handle, change, care for, are anxious about, you will be sure to remember without trouble.

4. Association with old facts assures the sticking power of new facts.

5. Repetition of what has been learned clarifies and fixes. Seek opportunity to tread the same paths till they are worn into grooves.

6. Reasoning out what one is learning gives it a permanent place in life, because it has real meaning. Ideas are worth more than mere words. Rational memory is more valuable than mere verbal memory. What you understand you will remember well enough to make really useful.

7. It is not so important, in these days of libraries, filing-cases, and notebooks, to be able to remember as to know where to find things. The memorizers to-day are often the clerks; the men who reason are the masters.

8. Mnemonics, producing purely artificial associations, are of limited value.

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FIRST EXPERIENCES WITH FRENCH

BY

MRS. ELIZABETH HUBBARD BONSALL

UPON a page of a newspaper lying before me are five expressions in the French language. Several of them have become so familiar that even without a knowledge of French they can be understood, as "Vive la France!" and "Croix de Guerre." But others, such as "tout le monde," are not in such common usage, and do not resemble the English translation, so that without special study

they could hardly be recognized. These words and countless others, occurring as they do in our daily papers, are but one of many indications that the future relationship between the United States and France will be more and more intimate, so that a knowledge of the language of our sister-republic will be more desirable than ever, if not almost a necessity.

While our public schools have much in their favor, the grammar school courses have to be planned for the average scholar, who will not go very far with his education, and it is unfortunate that there is no special consideration of the child whose parents wish him to have a broader schooling. This deficiency appears more strongly in language-study than in any other, for authorities agree that childhood is the time in which languages are most easily learned and remembered. I recall the struggles that I myself had with languages in the high school—how I had to look up the same words over and over again, because I had grown beyond the age in which words were easily acquired, and how I stumbled with my pronunciation, and had to work hard to combine simple phrases. And it was particularly provoking, as one of my best friends, a society girl rather than a student, had just the easiest time. When a child, she had a French governess for only a short time, but had gained a fair vocabulary and an idea of how to pronounce and combine some of the important words and phrases. Consequently she was always ahead of others in the class, could understand each new lesson easily, always received excellent marks, and never had any books to carry home, while I was loaded down with composition-book, reader, and dictionary. From this experience of mine, which is all too common, it would seem that no mother should fail to give her children a good start with language study, for it can be done so easily when children are small, will save hours of time, and be of inestimable value later in life.

Don't hesitate because you have but little knowledge of the subject yourself, particularly if you have some friend who can help with the pronunciation in case you are uncertain. Try, and see what amazing results are accomplished in a short time. As French is by far the most important foreign language of the present time, I shall speak of that, but in general the methods used may be applied to any other modern language, if preferred.

Learning Simple Phrases

Long before children can read, they can begin to acquire a vocabulary in a foreign tongue, just as the little French children themselves do. I started in with my little girl by using French phrases in our ordinary conversation. In place of "excuse me," I would say, "pardonnez-moi," (pronounced pardonay mwa); "thank you," "merci" (mair-see); "if you please," "s'il vous plait" (see voo play). The back of almost any good-sized English dictionary gives quite a list of French phrases which are in use in our own language; these everyone should know, so that without the purchase of any other books some knowledge may be gained. Here are just a few of the most familiar ones: "A la mode," "à propos," "au fait," "bon voyage," "comme il faut," "au revoir," "enfant terrible," "faux pas," "rendezvous," and "table d'hôte."

Learning Names of Familiar Objects

In order to extend your teaching, a small French dictionary (which may be purchased very reasonably) is needed, in which to look up the words you wish to use. The familiar objects have the greatest appeal: "la table" (lah tahbl), the table; "la chaise" (shays), the chair; "la robe" (roll the "r" slightly), the dress; "le père" (leh pair), the father; "la mère" (lah mair), the mother; "la sœur" (sir), the sister; "le frère" (frair), the brother. I would say, "Ou est le tableau?" (oo ay lah tableau). Where is the picture? And my little girl would point to the picture, saying, "Voici le tableau" (vwa-see lah tableau), here is the picture; and so on, with other objects. We keep a little French dictionary in our dining-room, where it is convenient to look up words as the occasion comes. Especially at noontime, when Father is away, we enjoy learning new words, so that we can surprise him when he returns at night. We have learned nearly all the ordinary words connected with eating: "Le pain" (pan), bread; "le sucre (sookr), sugar; "l'eau" (low), the water, and others. Usually I let Betty herself choose the words she wants to learn.

It is a great help to make a scrapbook containing pictures of everyday objects cut from magazines, and to write the names underneath them in French. A mother who thinks she hasn't time to make a book can use an ordinary Mother Goose picture-book with good results, writing the French words underneath. All children love such a book, and enjoy pointing to the pictures, naming the object: "Le chat" (shah), the cat; "le chien" (she-en), the dog; "la maison" (mazon′), the house; "le cheval" (sheval′), the horse; "le pont" (pont), the bridge; and "le livre" (leevr), the book. Interest is added if games

are played—to see if they can point correctly to every picture on a page when the French name is given, and then later to name every object on the page in French. Gradually, as the simple name is learned, other words may be added: "Le grand (gron) chat," "le petit (pet-ee) chien," "la jolie (zho-lee) maison."

The parts of the body can all be learned from one picture, as follows: "Les cheveux" (lay shevo), the hair; "la tête" (tett), the head; "le front" (fron), the forehead; "les yeux" (lays yir), the eyes; "le nez" (nay), the nose; "la joue" (zhoo), the cheek; "la bouche" (boosh), the mouth; "l'oreille" (oray), the ear; "la dent" (don), the tooth; "le menton" (menton'), the chin; "le cou" (coo), the neck; "le bras" (brah), the arm; "la main" (man), the hand; "le doigt" (dwa), the finger; "le corps" (core), the body; "la jambe" (zhom), the leg; "le genou" (zhenoo'), the knee; "le pied" (pee-e'), the foot.

Learning Simple Commands

As children are naturally active, they enjoy doing something that gives them a chance to move. Consequently, a few commands in French are thoroughly enjoyed, and at the same time give a much greater understanding of the language.

"Fermez la porte" (fairmay lah port), close the door.

"Ouvrez la porte" (oovray lah port), open the door.

"Ouvrez la bouche" (oovray lah boosh), open the mouth.

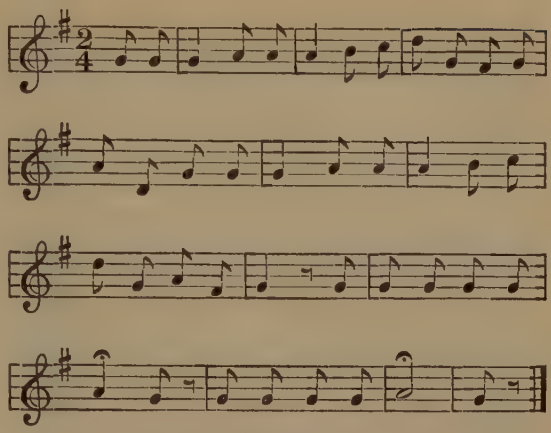
"Donnez-moi le livre" (donay mwa leh leevre), give me the book.

"Donnez-moi le tableau" (donay mwa leh tableau), give me the picture.

In this way it is comparatively easy for a child to gain a vocabulary of several hundred words. Many others might have been added: the numerals for counting, the days of the week, the months of the year, and other groups of words. Even if a mother goes no further, she can feel that she has given her child a good start, and that he will have a tremendous advantage over the child who has had no training in this line. In order to develop conversational ability, some simple composition book should be followed, like that of Chardenal, in his First French Course.

Special Ways of Using French

Many features may be brought in incidentally to make the language-study more attractive. There is a dear little French motion song, which all children love. Join hands and dance in a circle, singing:



"Sur le pont d'Avignon,
L'on y danse, l'on y danse,
Sur le pont d'Avignon,
L'on y danse tout en rond."

"Les beaux messieurs font comm' ça,
Et puis encore comm' ça." (Bow.)

"Les belles dames font comm' ça,"
(Courtesy deep.)

"Les abbés font comm' ça,"
(Bow head and clasp hands.)

"Les soldats font comm' ça,"
(Salute.)

There are many lovely French poems for children which are easily learned. "The Fables of La Fontaine" were written particularly for very young children, and I am selecting one of the most familiar ones, "The Crow and the Fox."

LE CORBEAU ET LE RENARD

Maître corbeau, sur un arbre perché,
Tenait en son bec un fromage.
Maître renard, par l'odeur alléché,
Lui tint à peu près ce language;
"Hé! bonjour, monsieur du corbeau!
Que vous êtes joli!
Que vous me semblez beau!
Sans mentir, si votre ramage
Se rapport à votre plumage,
Vous êtes le phénix des hôtes de ces bois."
A ces mots le corbeau ne se sent pas de joie;
Et, pour montrer sa belle voix,
Il ouvre un large bec, laisse tomber sa proie.
Le renard s'en saisit,
Et dit, "Mon bon monsieur,
Apprenez que tout flatteur
Vit aux dépens de celui qui l'écoute;
Cette leçon vaut bien un fromage, sans doute."
Le corbeau, honteux et confus,
Jura, mais un peu tard, qu'on ne l'y prendrait plus.

Little stories about the French people and history make the language seem more real and

worthy of being learned. Such heroes as Napoleon and Jeanne d'Arc* furnish plenty of material. Show pictures of famous places in France, using the French names "Bois de Boulogne," "Arc de Triomphe," "Rue de Rivoli," and others.

A French doll affords an excellent means for conversation. If a real one is impossible, a paper doll will do very well.† It should learn to say "good-morning" ("bon jour"), and "good evening" ("bon soir"), and to ask for things to eat. Also, it is a fine opportunity to speak of French customs, particularly how the little children are taught to be very polite, always rising and bowing when older people come into the room, which is very easy for dolls to learn. The doll's theater, made from a paper box described in the BOOKSHELF,‡ affords unbounded opportunity for learning the French language and history, besides having the greatest fun at the same time. Think how children enjoy having their dolls see a tableau of a court scene of the time of Louis XIV, or poor little Marie Antoinette in prison. Or even more modern scenes may be given, such as General Pershing at the tomb of Lafayette, saying, "Lafayette, nous voici." By using post cards, Perry pictures, and pictures cut from newspapers, the scenery ought not to be difficult to manage. The performances should close by waving a French flag and singing the national anthem,

"Allons, enfants de la patrie,
Le jour de gloire est arrivé.
Contre nous de la tyrannie
L'étandard sanglant est levé,
L'étandard sanglant est levé!
Entendez-vous dans les compagnes
Mugir ces féroces soldats?
Ils viennent jusque dans nos bras
Egorger vos fils vos compagnes:
. . . . .
Aux armes, Citoyens!
Formez vos bataillons,
Marchons, marchons,
Qu'un sang impur abreuve nos sillons!

Written by Dr. Hobart - subscription rights only are ours

EARLY TRAINING IN THRIFT

BY

THE EDITORS

MORE comedies and tragedies center about childhood's early connections with finance than any other one experience. Their sources of supply are so uncertain. They have no foresight. Their wants are so imperative and immediate. They become so easily bankrupt at marbles and other games of chance. Their store-keeping experiments are undependable. Their uncles fail them. They discover, as we adults do, that "dignified credit" soon loses all its dignity. Their creditors are always insistent. Their partners abscond. Parents are so unpitying.

And although, as the apostle tells us, "the love of money is the root of all evil," a wise training in the use of money is the root of all kinds of good.

Begin Right

Money may have educational value from the start. If you believe this, if you believe that a child of five is not too young to begin to learn to be wise and responsible, you will not make the foolish and indulgent mistakes that are being made daily all about you.

The prime essential in money-education is that the child shall know what he can depend upon from the very beginning. There is no possibility of helping anybody to learn anything of value if his income is the product of whim, or if it is extorted in fragments for fragmentary needs, or if he is the recipient of lavish but uncertain gifts from various careless relatives.

There should be a plan, a budget. This should leave no room for "hold-ups." If the child is going to tease anybody for funds, arrange it that he must tease himself.

On a small scale, his income should approach adult conditions. The idea, when he is little, is that he is a junior partner, entitled to his own share of the family income. In return for this he engages to perform cheerfully a reasonable amount of the general service of the household.

What to Pay For

He should not be able suddenly to augment this total by spasmodic errands, evidently thought up suddenly for the purpose. He ought not to be paid for having his teeth pulled, for refraining from smoking, for being polite, or for any other way of doing his duty. On this principle he ought not to be recompensed for fine marks in school, but since there are so few other ways he can accumulate extra funds, it might be conceded that a certain number of "A's" are works

* See the BOOKSHELF, vol. V, pages 147 and 164.
† See the BOOKSHELF, vol. IV, page 113, for costume.
‡ Vol. IV, page 284.

of supererogation, for which a small fee may be promised.

In general, he should understand that the amount is limited, and that, like us who are older, if he needs any more he must find some way to work for it or go without.

What Is His Own?

It is good to give the earliest allowances in pennies, so that the child may more easily compute their spending power. If he insists upon a loan, lay out the total for two or three weeks on the table and take a few pennies from each pile, so that he can see clearly what his position is going to be if he mortgages his future. It is wholesome to let him pay interest on his obligations. But do not often let him buy anything that he can not pay cash for.

The allowance once given should be sacred. Do not penalize it for his peccadilloes. Do not rob it for benevolence. Let his giving represent a special, voluntary sacrifice. If he breaks something, try to find some fresh way for him to earn the funds for replacing it. Do not force him to put it all in the bank. Let this, too, be a habit whose value he learns.

If a child wants to try some experiment in traffic or manufacture, let him do it, unless it is wholly chimerical. A lemonade-stand is not a very useful or profitable transaction; let him prove it.

So as to spending. The only way a child can learn to use money wisely is not by saving but by spending. He must have a laboratory. He must make some mistakes. In general, know but do not control his expenditures. The best way to guard these is by a wise method of furnishing the income. He is the only one who can find out, from the way this serves him, the values of things.

True Values

The times demand that we give this subject thought, even with our small children. We want to set up sane ideals. On the one hand, we do not wish to cultivate uncanny shrewdness, nor, on the other, selfish materialism. We will not act as if a savings-bank were our house of worship. Neither will we lead our children by gay store-windows on uncontrolled "shopping trips."

Money is not magic. It does not fulfill all desires. It is a tool of life. And even a little child can be trained to wield this tool wisely and generously.

Written by Dr. Forbush
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THE CHILD'S FIRST COLLECTIONS

BY

THE EDITORS

A California boy ten years old was once found to have sixty-five different "collections," all in an active state of development. Another boy once made a collection of nearly one hundred tin cans, which formerly contained meats, fish, and vegetables. The odors were as numerous as the cans.

In a study made a few years ago of the articles collected by over twelve hundred school children, these were some of the original objects of quest and desire: "advice" (in the form of proverbs), bald-headed men (counted), belts, bones, bullets, clothespins, broken dishes, frogs, gopher skins, horseshoes, invitations, lizards, mice, nails, oil cans, pant-guards, puzzles, rubber dogs, sacks, skins, snake eggs, tintypes, wampum.

These children collected three hundred different things.

The impulse develops before there is any sense of the value of the thing collected. As early as three or four, youngsters begin to get together all sorts of trivial objects—anything simple and easy to obtain. After that the fever comes on in waves, the zest for marbles being followed by that for stamps, cigar-tags and birds' eggs, one overlapping the other. On the whole, the nature interest is the strongest, but it is never scientific, and there is small disposition to arrange the collections in any order. If so, it is usually to put them together according to supposed beauty or value or shape.

The motives for collecting are various. In early childhood some objects obtain such mysterious value that they seem almost like fetishes.

Imitation and rivalry are always prevalent, and certain "runs" and "blazes" of interest sweep at times through the whole junior republic. It is difficult for adults to influence these fads. The postage-stamp craze has flourished, without stimulation, for at least two generations, but when, just as the Great War broke out, the fad for collecting tiny paster-pictures had reached, literally, the billions in Europe, and promoters in America

spent money liberally to bring it over here, the effort proved but a flash in the pan.

With boys and girls alike, the impulse to hunt and find things—to get them by their own efforts—is strongest. The girls are more often passive recipients of outside assistance, while the boys exceed them in barter and buying. Four per cent. of the boys got theirs by "winning," but this method is confined chiefly to marbles.

While the proportion of natural objects and articles of value slightly increases with age, the impulse later seems to evaporate into the gathering of sentimental and social souvenirs.

A child will average something over five different collections during this acquisitive period, keeping about three of them going abreast.

Educators are agreed that, without making it a bore, we can do much to make the collecting impulse an aid in home education. We can provide pigeonholes for early treasures and encourage the children to print labels for them. Interest in stamps and coins may lead to a desire to know more about the customs, habits, scenery, and animals of the countries portrayed upon them. Nature-material may lead to the aquarium, the vivarium, and the animal pen. A good deal of child study can be done with the contents of your boy's pocket.

new by written Dr. Forbush

EDUCATION IN CLAN SPIRIT

BY

THE EDITORS

1. Have a Home Club party every Friday night, with a fresh committee of arrangements for each week in advance.

2. Have a family sign of greeting, unique and not conspicuous, which is to be used when members of the family meet on the street.

3. Have a clan-song that is sung on happy anniversaries.

4. Give the clan "yell" whenever any member has distinguished himself. On that day let him wear the family heirlooms.

5. Have a special place on the wall of the living-room for the family coat of arms, its tartan, its flower, its motto, and the record of its history, if it has these. Devise an attractive house-flag that shall be the emblem of your own home and hang it out with the Star-Spangled Banner on important anniversaries.

6. On occasion, give the names of old hero-forefathers or foremothers of the clan to members of the present family, and call them by these names, that they may feel that the spirit of the historic line still lives.

7. Upon the occasion of the visit of a kinsman, suggest to him that he receive initiation into the local branch of the clan by an amusing but appropriate ordeal that has been worked out by the members of the family in advance. A favorite guest might be initiated as an honorary member.

8. Keep a Home-Book, to which all disposed may contribute. In this should be recorded accounts of happy or memorable events and to which may be attached snapshots and souvenirs. All really important events should be carefully chronicled. With the passing of the years, this book will acquire almost inestimable value.

9. Have a portrait gallery, where photographs of each member, parents as well as children, are hung in order, showing their growth and development from infancy onward.

10. Reserve a special doorway for recording the heights of the children.

"Desire is a greater word than duty. It is a fine thing to do right when one does not wish to do right; but it is a finer thing to desire the right."

—Luther H. Gulick.

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MESSAGES FROM THE MASTERS

A Few Important Articles from Leading Educators About Matters Not Treated Elsewhere

SOME HOPES AND FEARS FOR THE KINDERGARTEN OF THE FUTURE

An unpublished address before a convention

BY

PATTY SMITH HILL

After years of service in the cause of kindergarten education, one's faith in its possibilities as a factor in education grows, takes deeper root, and puts forth leaves and blossoms of hope. Nor is this faith without worthy foundation. It is based upon what has been accomplished in a short but remarkable history, in which the kindergarten has given unmistakable evidence of a life-giving element which has taken it as a gospel of childhood and motherhood into every type of present civilization, from the lowest to the highest. The new life it has brought to all shores has made it survive all the struggles of the past; and we, who have served the cause through the struggles of the past, believe it will survive those it has yet to meet, rising phœnix-like out of its own ashes, with renewed strength after each apparent death-struggle.

If we give a backward glance over our history, we find three crises already met, with one which gives the promise of a successful issue in the near future.

The Battle Is Won Against Traditional Conceptions of Education

The first great battle came in our early history when we had to go to war against traditional conceptions of education held by the teachers and parents of that period.

Froebel's conception of play, as the chief cornerstone in the education of young children, was to the educators of that day sufficient evidence against the sanity of his followers. To those whose conception of education began and ended in the three R's, a course of study embracing the child's native love of play, song, stories, drawing, construction, gardening, and excursions, was all that was needed to brand us as adherents of a "soft-pedagogy" which would spoil the child of the day, and ruin the next generation as students, or as steady-headed citizens prepared to meet duty when short of pleasure.

Little at a time this prejudice passed, and kindergarten was smiled upon as a fanciful form of education which was harmless, if the child was too young to be taught things of real value, such as those represented in the narrow curriculum of the primary schools of that time. While this was somewhat of a victory, the more complete one followed when the primary rooms opened their doors to the happy occupations of play, songs, and games which had proved their value first in the kindergarten.

As a result, in some instances we find primary and elementary grades applying the principles of self-activity and development more consistently than we in the kindergarten. It is not an unusual experience to find teachers in the primary grades more willing to wait for the child to develop naturally in mathematics, music, literature, etc., though they talk less about self-activity and development than we. It has been a matter of surprise in conducting classes for kindergartners and grade teachers to find that their conception of technique along these lines is frequently much simpler than those held by kindergartners.

The Battle Is Won Against Traditionalism of Method

We have weathered a second storm of much greater intensity than this. A battle with an enemy outside the camp is always more easily won than one within. The test of our intrinsic worth as a factor in modern education came when the battle had to be fought within the ranks—among ourselves. Here again we have met with a remarkable success, though the struggle was a severe one. The moment arrived in our history

when modifications of theory and practice to meet the present-day situation were imperative, and had the right to difference of opinion not been conceded, stagnation and death would inevitably have followed. As a body we valiantly met this situation which resulted in a most wholesome attitude toward widely divergent opinion, and the kindergarten developed as never before in its history. The theory and practice of the kindergarten are no longer passed on by the sole method of Froebelian authority, and a new attitude of investigation and inquiry in arriving at the true worth of Froebel has come to stay. The immediate outcome of this spirit of research has been the elimination of much that was valueless in kindergarten procedure, followed by the substitution of methods and materials true to the spirit of Froebel, though not laid down in his original practice.

The Battle for Recognizing Worth in Rival Systems Is Won

Having just outgrown undue emphasis upon these differences of opinion among our own leaders, as we came to realize that the whole truth was not in the possession of any one leader or party, we had agreed to disagree, when, lo and behold, a seeming rival system of education appeared upon our horizon. This, the first serious rival the kindergarten had ever met, was imported from the ancient city of Rome, its claims for attention unfortunately announced in the most sensational headlines in the history of pedagogy.

This startled all kindergartendom into an active attitude of investigation; and, not satisfied by the basis for the claims heralded far and wide in print, within a few weeks kindergartners of all faiths and creeds set sail for Rome, and the pilgrimages still continue, though the pilgrims return with varying reports as to the true worth of the new system. The result of this has been of untold value to the kindergarten, especially Dr. Montessori's emphasis upon the importance of liberty and auto-education, a new name for an old doctrine of freedom familiar in theory to all kindergartners, though frequently violated in practice. There is no doubt that the inspiring presentation of liberty made by Dr. Montessori will not only serve to clear the kindergartner's own thinking along these lines, but will win the appreciation and support of parents, school principals, and superintendents who were not prepared to appreciate the importance of spontaneity, and what Froebel called "self-employment" in the education of young children.

While superficial investigators have dismissed the whole system of Montessori with a mere shrug, or gone to the opposite extreme of wholesale acceptance, on the whole, the attitude of the kindergarten toward it has been wholesome. A careful, critical study of the two, with an unbiased comparison of the strength and weakness in each, seems to point to the fact that the kindergarten, *with decided modifications* in its practice, is still in the lead, not only in the estimation of able kindergartners, but in the judgment of leading school men and women as well. The outlook for the kindergarten is most auspicious, if we keep our minds open to every legitimate channel of suggestion for improvement.

Our blind loyalty to Froebel, our inability to discriminate between the ephemeral and the permanent values in his work, our unwillingness to press forward at any cost of traditional procedure and fulfill the prophecy foreshadowed in our early history, have given the Montessori system the hold it has taken upon many superintendents. We are so quickly on the defensive when Froebel or the kindergarten are under fire of criticism, so unshaken in our belief in the cause we represent, that the average educator welcomes with a twinkle in his eye any new movement which will startle us out of our pedagogical satisfaction, our dogmatism, and fetishism.

While many of the criticisms of the kindergarten have been unfair, uncritical, and far from discriminating, "where there is so much smoke there must be some fire." The very fact that the adherents of the Montessori system can make such statements on the printed pages as the following are evidence of the low grade of practice which must exist somewhere to have been seen by the authors of Montessori literature. For example: "In the kindergarten the children are taught; in the Montessori schools the children learn;" or again, the statement of another author that she had never seen a kindergarten in which all the children were not doing the same thing at the same time and in the same way, with no freedom and no scope for their individuality. Good results are following all these criticisms of the kindergarten, whether just or otherwise, though it is but fair to say that, had parents and educators investigated the present status of the kindergarten, they would find most of the weaknesses criticized in print long since outgrown, the methods and materials attacked discarded, and the whole procedure in process of reconstruction.

This movement of reconstruction within the kindergarten is almost without parallel, though critics of the kindergarten overlook the fact that within a decade the technique of the kindergarten has been wisely reconstructed in the light of

modern psychology, child study, sociology, and hygiene. Then truly may we say that Montessori may prove to be a real blessing to the kindergarten, even though to some it will seem a blessing in disguise, if it arouses a widespread study of the needs of little children; for it is confidently believed that any critical and unbiased investigation of the respective values of the two systems will reveal the fact that the kindergarten has within it the *promise,* if not the fulfillment, of the sanest, healthiest, and most all-around system of education yet devised for little children.

We have in America to-day educators far in advance of any from foreign shores. One can but wonder when we will hear the voice of the prophets in our midst, and put an end to the importation of foreign systems as such, none of which meets the needs of our democratic society and institutions without radical modifications or adaptations. It has taken years to free ourselves from many details of practice which may have been admirably adapted to the needs of children living in the peasant localities of Germany where Froebel worked them out, but ill-adapted to kindergartens in the large modern city. Kindergartners are not the only people who have made such blunders. The same problem soon presented itself when the systems of manual and physical training were introduced from Sweden and other foreign lands. The outlook for a repetition of this error is evident in the introduction of Dr. Montessori's system, though it is hoped that the day is not far distant when we will study our own problems first-hand, working out our own solutions under the inspiring leadership of some great American genius, using all foreign systems only so far as they suggest solutions of our native problems, which grow out of the democratic ideal embodied in American civilization.

If we have proved our ability to meet with success each battle in our past history, it would seem that fears for our future are groundless; but the danger lies in our unconsciousness of the crises which are at hand—crises which demand our approach with courage, candor, and generosity, if intelligent adaptations of the kindergarten are to be made.

An attempt will be made to state the conditions which demand immediate preparation in modifications of kindergarten training and practice.

Kindergartens Should Lead in the Health Crusade

A fresh-air crusade is now being waged with much success among young parents. Physicians have awakened socially to the preventive and curative value of sunlight and open air. Public consciousness has so absorbed these new ideals that they are accepted without question by society. There is no doubt whatever that we must provide all the conditions which make for health in the future, or the kindergarten as an institution is doomed. We may tell at length the intellectual, ethical, esthetic, and social advantages secured by children in the kindergarten, but unless these values may be secured in surroundings which not only preserve but contribute to health, our words will fall on deaf ears.

The kindergartner should not have fallen in line because she was forced to in order to survive. She should be in the lead, joining forces with the physicians and psychologists, educating society to demand large, light, clean, and well-ventilated rooms, in addition to open-air spaces in gardens, playgrounds, and on roofs, where little children can work and play in social groups under conditions which even the best homes can not surpass or even duplicate.

In addition to this, the curriculum of our training schools should be altered to meet these requirements. Our young kindergartners should be trained in all that pertains to the health and physical welfare of little children. Hygiene should be so deeply ingrained in their consciousness that even the minutest detail of kindergarten practice would be measured and evaluated in the light of it.

Kindergartens Should Connect More Successfully with the Primary Schools

Another matter of immediate importance is the reduction of the present waste between kindergarten and primary. If a better unification is not prepared for in the future, not only the child but both institutions will suffer. There seems to be a most simple means of altering this situation, one which would prevent the waste which exists in even our best schools, but, unfortunately, many kindergartners are either indifferent or opposed to it. If kindergartners were fully trained in primary, or, if you prefer to put it the other way, if primary teachers had full training in kindergarten, the problem would solve itself.

There are few changes in the nature and development of the child as he passes from the kindergarten into the primary to justify the present separation and sharp distinctions between the two. The period from four to eight is practically one, and our school systems should unite the corresponding grades by training teachers for kindergarten and primary together, so that a teacher may be prepared to teach the child any time from

his fourth to his seventh or eighth year. The results of such a unification would be doubly beneficial. The primary training would sift out of the kindergarten many activities which have crept into its procedure—activities which have little or no educational value and persist only from tradition. While making the child temporarily happy, they lead nowhere, and the child would be equally happy and much better employed in other directions. On the other hand, the spirit of the kindergarten, which has brought a life-giving element into education, would pervade the grades to a far greater extent, bringing happiness to both teachers and children, and a freedom from an overloaded curriculum which makes children look back upon the kindergarten as the happiest period in their education.

The most obvious reason for unification, however, lies in the elimination of waste. Recently a kindergartner who was equally trained in primary was visiting the kindergarten and primary in a number of schools. After an hour in a very good kindergarten she stepped into the primary room, which unfortunately happened to be in the hands of a very poor teacher. The visitor reported that the difference in the atmosphere and in the attitude of the two teachers was so marked that it almost struck one in the face. As it was in the month of February, the children in the primary had been promoted within the month; but, sad to say, schoolroom apathy of the worst order had settled upon them in the few intervening weeks. The bored little faces gave evidence of the indifference and absence of interest in such simple arithmetical problems as, one and one, one and two, etc. While there is nothing very thrilling to stir the imagination in these problems, one would have thought the children fully prepared, through their kindergarten experience, to give correct answers, at least; but the answers were as incorrect as indifferent. The visiting teacher ventured to ask if she might try an experiment with the children, using more vital, more difficult, and more complex problems. The effect was immediate; every child became alert and eager to participate, working with ease, interest, and success in the *new ground,* not covered by the curriculum of the kindergarten. Unfortunately this is not an unusual case. How many primary teachers have ever taken the trouble to find out what ground is covered in the kindergarten, in number, language, literature, music, manual training, art, etc.? On the other hand, how many kindergartners know definitely what is to be expected and legitimately required of the children as they pass from the kindergarten into the primary grade? Is it not evident that this knowledge would enable her to use those activities which, while meeting the child's present needs, would lead definitely toward the next step to be taken in the primary? Again, would not the primary teacher be much better prepared to utilize what has been done in the kindergarten, and to avoid useless and boring repetition, if she knew what she had a right to expect of a child who had been in a kindergarten?

Training Schools Should Be More Ready for Experiment

The last suggestion regarding ways and means for building a more hopeful future is difficult to state, because it is the most subtle of all problems. The time has come when it is not only expedient but imperative for us to introduce a more experimental method—a method of inquiry in our training classes. Many of us now training the kindergartners who are to be the leaders of the future have, all unconsciously to ourselves, carried over from a day in which we were, as a profession, in possession of a superior body of truth, a method out of date and outworn. We should now be able to introduce a method of inquiry and investigation well-nigh impossible when we were receiving our training. We who are training the kindergarten leaders of the future should ask ourselves some searching questions. Are we turning our students' faces toward new avenues of truth? Are we willing to see these investigated and tried out, if found worthy of the experiment? Is the reputation we have as a body of teachers, separate and apart from education altogether unjust?

Whether true or not, we have impressed people as blind followers of the past, as fetish worshipers, loyally clinging to one leader as the sole authority for all truth. Froebel does not merit such treatment, but we should not blame others for this. On the contrary, we should put ourselves to the test. Are we broad in our educational interests; are we willing to merge ourselves into the larger whole of education, even at the cost of yielding many of our traditions, our philosophical lingo, our technical terms which separate us from other teachers? Would we be willing to yield such purely "kindergartenish" terms as "gifts," "occupations," "life," "beauty," and "knowledge forms," the kindergarten "program," and many others of like nature, if in so doing we unified our work with those in the elementary school along the same line? Could we forego our own individual name, if by so doing we could eliminate the distance which now exists between the kindergarten and the school? Why should we have to say "the kindergarten and

A MORNING VISION

From the Painting by H. O. Walker in the Metropolitan Museum of Art

the school" any more than the primary and the school? Education has developed from above downward, and primary education is a matter of recent universality—yet it has become so organic a part of the school that no one thinks of saying the primary and the school. One includes primary as an integral part of the school. Is this equally true of kindergarten, and are we willing to make any righteous sacrifice to bring this to pass?

There is also a hampering sense of loyalty current in kindergarten circles which seems to be inhibiting the development of the young generation of kindergartners, and the kindergarten. Are we urging our students to outstrip us, to press forward as fast as the vision of the new day dawns; or do our graduates have a narrow sense of loyalty to us—their training teachers,—to their Alma Mater, or their party? Are we helping them see that the only loyalty worthy of the name is loyalty to vision, even if it differs from the view of truth revealed through us to them? Are they inspired with the nobility of daring, of risk, of willingness to lose all for the kingdom of Heaven as each sees it? It is easy to bury the talent, and excuse ourselves for the lack of courage and any sense of responsibility by falling back upon an ignominious form of caution.

We who ran the risks a quarter of a century or more ago; we who dared to ally ourselves with a new and despised form of education; we who went out to try the untried of an earlier day—are we, in the caution which creeps upon us after battles fought, won, or lost, going to deny to the young generation the opportunity to risk all in like manner for the kingdom of Heaven, as they see it, because it is not the kingdom we see? Every teacher should read "Mile Stones" once a year, or listen to the "Prayer of the Young to the Old," voiced by one of our rising American poets, Cale Young Rice, which runs thus:

"You who are old—
Who have fought the fight—
And have won or lost, or left the field—
Weigh us not down
With fears of the world as we run;
The warning to which we can not yield,
The shadow which follows the sun,
Follows forever!
And with all that desire must leave undone,
Though as a god it endeavor,
Weigh, weigh us not down!
But gird our hope to believe—
That all that is done
Is done by dream and daring—
Bid us dream on!
That earth was not born
Or heaven built by bewaring—
Yield us the dawn!
You dreamt your hour—and dared, but we
Would dream till all you despaired to be;
Would dare—till the world
Won to a new way faring,
Be thence forever easier upward drawn."

Or, in the words of one of the poets of old when inspiring the soldiers of the new faith to press forward at any cost, "Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us." When we are willing to lay aside every dead weight of tradition, and the educational sins which so easily beset us, then the limitations of the kindergarten will be acknowledged and outgrown, and the best in Froebel will be so deeply rooted in both the kindergarten and the school, that the eternal verities for which it stands will live as a vital force in all education, even if every kindergarten, so called, existing as an institution separate and apart from education as a whole, should fade from memory.

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REAL ACTIVITIES AND THE KINDERGARTEN

BY

BERTHA HOFNER-HEGNER

MANY kindergartners over-emphasize observation and minimize the value of doing that Froebel points out. They have connected doing mainly with building and making things and have often omitted the most important kind of doing, that of letting the child really perform the activities connected with social needs and situations.

We find:

1. That it is in the child's social contact with life and its needs that this self-activity is most spontaneously expressed.

2. That in relieving this life about him experimentally and for social ends we have the highest expression of self-activity.

3. That when the child reacts spontaneously to these social ends in creative work we have the complete expression of self-activity.

The average school equipment is not conducive

to this type of natural education. Along with the changes in the curriculum there is also the need of changes in school equipments. Efforts are being made to meet this need in many localities, some natural, some artificial.

The experiments at Teachers College, New York, in kindergarten practice have succeeded in supplying situations out of which needs naturally arise by introducing the spontaneous plays of children with dolls and other toys. The dolls' need of clothes, houses, furniture, wagons, etc., furnish inspiration and purpose to the children's productions.

Pestalozzi-Froebel Haus, in Berlin, has succeeded in solving this problem of giving purpose to the child's work in another way. Their splendid equipment places the child in the midst of a fully organized family household, with a well-equipped playroom, including toys, dolls, swings, etc., and surrounded by woods, gardens, domestic animals and household pets.

Both of these experiments are valuable contributions to kindergarten practice. In the first, the use of dolls, that stand for human beings, presents to the child social or life experiences that produce needs to be met through work and play, thus utilizing the play instinct to constructive ends. In the second, the ideal equipment furnishes natural life-experiences which give the child the highest form of self-development and ample opportunity for service, thus making possible the double aim of education expressed in the following lines:

Self-development ought always to be coördinated with an activity the result of which is consecrated to others.

Use in H. K. M. only
see footnote

BOOKS FOR CHILDREN *

BY

MRS. KATE DOUGLAS WIGGIN

The Newberys of London began publishing books for children in 1745. The "Melodies of Mother Goose," first collected by Oliver Goldsmith, and "Goody Two Shoes," written by him in collaboration with Mr. Newbery himself—these two books have outlived all the other volumes issued by the Newbery Press, and they have been kept alive and hoisted into fame and favor year after year by the children themselves. Many and many a book that never would have found its way into "lists" made by grown folks has "stumbled into immortality" because it has been discovered, loved, read, and reread, then passed on to others, by these well-nigh infallible little critics—

> "A court as of angels,
> A public not to be bribed,
> Not to be entreated,
> Not to be overawed."

Charles Lamb's belief in turning the child loose in the rich pastures of literature to browse where he pleases is the one, on the whole, that commends itself most to me. But it implies, of course, the possession of a good and varied library.

Given this library, from which you have removed two or three dozen books which it is not wise for young people to read—at any rate too soon—and the child will do all necessary selection, and not unwisely. He will make a few mistakes in choosing, but so should we, we must remember, if we chose for him. He may begin, but he will never go on, reading a book which is entirely beyond his comprehension, and the mere "dip into" something vast, remote, mysterious, may stir his imagination and set his mind to work on wider lines.

> "Man's reach is greater than his grasp, else what's a heaven for?"

The child is sure to neglect something if left to himself, you urge, and that is true. He is sure, nine times out of ten, to neglect the "juveniles," with their little dummies and effigies filling up good room that might be occupied by flesh-and-blood heroes and heroines. Mighty little need, indeed, have children of the reading age for many books of this sort, which flood and devastate the earth at holiday time because fond parents, "gift-bearing aunts," and fatuous old bachelors think that children like them. The best of them have, indeed, their allotted space and place, but it is small and circumscribed. The bottle may represent a necessary stage in nursery life, but if you should see a six-year-old child imbibing nourishment by that means, you would have reason to suppose there was something wrong—not, indeed, with the bottle, which is

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virtuous enough in itself, but which in this instance is certainly "misplaced matter."

Preliminary Training

One never grows to love and comprehend the very greatest things without some preliminary training in matters of taste and style and form, some legitimate exercise of one's nobler powers, some experimental flights into spiritual and intellectual heights. We used to think that birds flew because they had wings; we now surmise that perhaps they have wings because they tried to fly.

I hope nobody is asking himself or herself, "Just what does she mean by 'juveniles'?" because there is neither time nor space for full explanation, but, broadly speaking, I mean determinedly childish books written down to the child's level by people who could not possibly write up to it if they tried. There are in existence plenty of fresh, ever-green and ever-youthful books—books which all children love—simple, genial, gracious, lovable, splendid, vital, sweet, good, and heroic. But such books, although universally popular among young readers, are not what is here stigmatized as "juveniles." Indeed, you will note one thing, that older people can always read with pleasure the best children's books. For instance, it would not bore you at this moment to be shut up for a day or two with nothing but "Robinson Crusoe," "Æsop's Fables," "Arabian Nights," Kingsley's "Water-Babies," "Alice in Wonderland," Hawthorne's "Wonder Book" and "Tanglewood Tales," John Burroughs's "Birds and Beasts," "The Seven Little Sisters," Hans Christian Andersen's and Grimm's "Fairy Tales," "Two Years Before the Mast," "Tom Brown at Rugby," Lamb's "Shakespeare Tales," Ruskin's "King of the Golden River," "The Jungle Book," the simpler poems of Scott, Lowell, Whittier, or Longfellow, and a sheaf of songs from the Elizabethan poets. If, indeed, you would be dreadfully bored, it is conceivable that you are a bit pedantic, stiff, and academic in your tastes, or a bit given to literature of very high and "gamy" flavor, so that French "made dishes" have spoiled you for Anglo-Saxon roast beef.

Know the Children

But you may say you have no library worthy of the word, therefore, you must at least help your child to choose. This is, in point of fact, so great a delight that it resembles a temptation; it is also a great responsibility, although I can not discover that parents are bent to the earth because of the burden of it. When things come to this pass, and we are obliged to do for children what many of them can do better for themselves, a knowledge of child-nature and a knowledge of what really is literature—these two things are extremely handy to have in the family. You can not so much as draw a commonplace straight line without knowing two points—the one you start from and the one you wish to reach. The child is your first point; do you know him? What you wish to learn, think, feel, and be, is the second point; are you quite sure of your knowledge in that field? But this, you say, seems to presuppose a kind of psycho-pedagogical wisdom extremely rare. To which I return that common sense makes a fairly good substitute; and when you crush me by asking how the parent not gifted with common sense can acquire it, I reply (from the extreme confines of the corner where your logic has driven me) that, supposing the germ to be existent, resolution, reflection, fasting, and prayer will commonly assist its growth to a point where at least it can be seen by the naked eye of your neighbors, who, by the way, generally use opera-glasses — big end for shortcomings, t'other way round for virtues.

Books Not the Only Source

It makes a deal of difference not only what a child reads, but how and when he reads it. Fortunately, books are not the only means of grace. I have seen children as well as grown people who seemed to absorb and distill a wisdom from the world of nature—the mysteries of earth, air, sky, and sea; from sympathetic contact with fellow human creatures, and from some hidden sources of power within their own souls that put the wisdom of the books to shame. It is not prudent, however, to conclude that our particular child is a being of that rarefied sort simply because he declines to read. Symptoms of intellectual forwardness are sometimes mistaken for the aberrations of genius. Let us try and penetrate the secret of the childish indifference, remembering that, young as he is, there are elective affinities and antipathies that must be taken into account and perhaps controlled and guided. And whatever else we do, if we wish to widen the spiritual horizon of our children, let us not close up the windows on the emotional and imaginative side by neglecting poetry. "There is in every one of us a poet whom the man has outlived." Don't let the poet die of inanition! Keep the poetic spirit alive by feeding the child's youthful ardor, strengthening his insight, guarding the sensitiveness of his early impressions, and cherishing the fancies that are, indeed, "the trailing clouds of glory" he brings with him from God, "who is his home."

The rhythm of verse will charm his senses even in his baby days; later on he will feel the beauty of some exquisite lyric phrase as keenly as you do, until at last he can enter upon "his full birthright, the rich deposit of the centuries."

As to "adaptations" of the great things of literature by means of which the child may get a hint of the glories which await him just at the turn of the road—that subject, too, can be argued eloquently on both sides. Is it possible to expurgate, abbreviate, adapt, some of these books which the reading world agrees to call "classics"? It can be done, especially by word of mouth, in the form of the story told to groups of eager listeners, and in the written volume it can be successfully done, too, perhaps by two persons in a million. My own belief in this form of literature is a trifle theoretical and very weak on its legs. In my heart I incline to agree with somebody who said, "What is the use of adapting the classics to children when the children are already adapted to the classics?"

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WHY KINDERGARTENS?

BY

PHILANDER P. CLAXTON, LL.D.

HAVE you ever learned as much in any other six years of your life as in the first six? Of the heavens above you and the earth about you? Of your own body and soul? Of elementary, social, and economic relations? Of fundamental qualities of things? And of the activities of life? And in what other period have you made so many important beginnings in action and in bodily control and care?

Try to enumerate the knowledge gained and the beginnings made in these years.

Was not the sweet-souled Bishop Comenius right when he said that everything one ever knows or can do has its beginning in these years? And Jean Paul Richter, when he claimed that the child sees more new things in these six years, playing about the door of its village home, than the man can see traveling around the world, and learns more from mother and nurse than it will afterward learn from tutors and professors in college?

Was not Richter right again in his belief that the most important thing that can come into the life of any individual is a happy, joyous, active childhood? No fortune, he thought, of material wealth which parents might leave their children could ever compensate for the loss of such joyous activity in their early life.

Rousseau and Pestalozzi were right in their new conception of education as growth and development through self-activity rather than the storing of the memory with the forms and phrases of knowledge.

And Froebel was equally right in his estimate of the value of socializing the life of little children through the proper organization and direction of their spontaneous plays and other activities. Since he discovered the kindergarten, thousands of men and women have worked out its technique far beyond his ability, until it has come to be regarded among thoughtful educators as one of the most valuable parts of our system of education. The kindergarten is good for children of all classes; for the rich and poor; for black and white; for native and foreign-born—for many reasons probably more valuable for the children of the foreign-born among us than for any others.

The growth of the kindergarten in this country has been greater in the last ten years than in the forty years preceding, but still only one-tenth of the children of kindergarten age are in kindergartens—about one-fourth of those who live in cities and towns. Wherever there is a kindergarten the children attend gladly. No compulsion is required. The happiness and the joy of it are sufficient.

Then why not provide kindergartens for all? The only excuse is economy. But, is it good economy to save a few dollars at the price of neglect of the children at this most important age?

Is your community awake to its responsibility? Is it doing its full duty? Are there kindergartens in all your schools?

"I guard the fragrance of a thousand springs;
Ten thousand yesterdays are gathered here."

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WHAT'S IN A NAME?

BY

LUCY WHEELOCK

THE controversy over the name *kindergarten* waxes strong. University men and quad-wranglers enter in. So far, kindergartners keep on "a-saying nothing," because the agitation seems like a "tempest in a teapot." "A rose by any other name would smell as sweet," it is true; but pleasant associations would be lost if we called it cabbage.

The kindergarten originated in Germany, but it was not really *made* there. It has been *made* in the United States. The spirit of the kindergarten is far more akin to the free institutions of America and of France than to autocratic Germany. The Prussian Government repudiated the kindergarten and in 1851 placed a ban upon it, which was not lifted until some years after Froebel's death. The kindergarten is a democracy and could not flourish in an autocracy.

In 1911 a group of American teachers made a pilgrimage to the land of Froebel's birth. It was fondly believed that conferences with German teachers and interchange of views would promote a better understanding between the two countries and strengthen the kindergarten cause in the Fatherland, as well as at home. How little we knew!

The president of the Deutsche Froebel Verband made an address at a reception given in Blankenburg, the seat of the first kindergarten, from which I take this extract:

"A prophet is not without honor save in his own country," and we must acknowledge that, to a certain extent, this word may be applied to Froebel. Half a century elapsed after his death before the German Governments in any way took notice of the treasures hidden in his writings and his "gifts and occupations." No doubt this was due in part to that fatal Prussian Government prohibition of August 7, 1851—it is sixty years ago to-day that it was issued—which, though based on an entire misconception of Froebel's views and aspirations, struck his cause in its very center of vitality and was a deathblow to himself. We can not be astonished that when, nine years later, through the influence of Frau von Marenholtz-Bülow, that fatal prohibition was withdrawn, there was little or no chance left of introducing Froebelian ideas into Prussian schools; and in educational matters Prussia was then the leading state of Germany. You are all acquainted with the indefatigable work of Frau von Marenholtz-Bülow; you know some of the names of the prominent men and women in Germany who have devoted their lives to the cause of Froebel; but, although for half a century all these strenuous efforts were successful in their own sphere, the development of kindergartens remained outside our German school system. It is only by keeping in mind this fact that you will understand the present state of Froebel's ideas in Germany. You have perhaps come to us with the expectation of finding Froebel's method applied in all our schools, elementary and higher, and you will be disappointed to learn that such is not the case. Our German Government, our German school officials, all those who had power and influence in educational matters, have not shown the slightest interest in the matter in the fifty years that followed Froebel's death. German schools developed on a large scale during the second half of the nineteenth century, but scarcely any notice has been taken in school circles of Froebel and his ideas.

Froebel and his ideas have not been accepted in Germany, but they have leavened the American school system.

The kindergarten, after long years of trial and testing, has won its place in education. It has won its place because of its fundamental ideas which are expressed in the name. Garden suggests growth and guidance. It suggests natural growth under right conditions, and the care necessary to flowering and fruitage. No other name carries the same meaning. Play-School, the name suggested by Dean Burris, is liable to misconception. Primary Circle savors of the effort to eliminate the spirit and special methods of the kindergarten which have secured its recognition among parents and educators. As for Baby's Nest, no self-respecting child would allow himself to be connected with it.

May we protect ourselves from all intercourse, commercial or educational or political, which exalts a false and barbarous Kultur! May we not lose, however, the inspiration of the music, art, and literature created in old Germany—the noble heritage of unworthy heirs! May we keep our Children's Gardens, in name as well as in theory, still to bless the lives of American children!

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FROEBEL HAD THE AMERICAN SPIRIT

BY

JENNY B. MERRILL, Pd.D.

The phenomenal success of American boys in the Great War, after an unusually short military training, was not only a great cause of thankfulness, but it indicated that American mothers' methods of discipline had not been so indulgent or lax in the past as some good critics had feared. There has been a blessing in disguise in the free action and self-assertion that are allowed American children.

Fifty years ago a little book, entitled "Children's Rights," appeared in America. Perhaps it went too far, but children had suffered long from too great severity. Herbert Spencer, in England, wrote of children's rights as well as women's. The words of progressive thinkers on both subjects were needed. Later, from Sweden, Ellen Key sent out "The Century of the Child." Later yet came, from Italy, Dr. Montessori's outcry against suppression of the child by arbitrary discipline, and her advocacy of discipline "based upon liberty."

Probably all of these leaders, directly or indirectly, gained much of their inspiration and guidance from Froebel, who dared to write, even in Germany, "Follow the Child."

Froebel, the founder of the kindergarten, was German, but not Prussian. Prussia soon recognized that "Democracy" would be the outcome of his method and promptly suppressed it. Many do not know that the kindergarten never has flourished in Germany.

Froebel was in a sense a martyr, and died disappointed with his own nation's rejection of the kindergarten, but with his "eye of faith" he turned hopefully toward America, in which country, he prophesied, his ideas would flourish under democratic protection and guidance.

Mothers of America, many of them, as well as teachers, have studied kindergarten principles for fifty years and have again and again testified to their value.

Kindergarten discipline is loving, steady, and strong, not sentimentally weak. Kindergarten discipline prefers positive rather than negative methods. The life of the child is not filled with "don'ts," for there are so many good things found to do that there is little time for mischief.

Childish mistakes and mishaps are met with patience. Mother gives the little one time to recover himself. Self-control is her aim. Request is preferred to force. Politeness is the rule for mother and child alike. Both use frequently "the two little golden keys, 'I thank you' and 'If you please.'"

"A soft answer turneth away wrath." "Grievous words" are avoided because centuries ago it was discovered that they "stir up anger." There are no loud, shrill tones, but rather quiet, decided emphasis, if need be.

"Vain repetitions" having proved themselves useless, the wise mother accepts the terse statement that "In discipline one can hardly speak little enough."

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WHAT WE MAY LEARN FROM JOHN DEWEY*

BY

WILLIAM BYRON FORBUSH

A number of years ago, when I was making my first visit to Chicago, I asked an acquaintance, who was familiar with "everything good in the city," to tell me what was the most interesting thing in Chicago. Without a moment's hesitation he replied, "The most interesting thing in Chicago is the University Elementary School, conducted by Professor Dewey." The next Summer I happened to be at Chautauqua, N. Y., where a branch of this school was being conducted by some of

* John Dewey, Ph.D., LL.D., Professor of Psychology in Columbia University, was born in Burlington, Vt., October 20, 1859. He was educated at the University of Vermont and Johns Hopkins University. After teaching at the University of Michigan and the University of Minnesota, he was made head of the School of Education at the University of Chicago. It was here that he founded the University Elementary School, mentioned in this article.
His books of popular interest that contain his philosophy of education are: "The School and Society," "The Child and the Curriculum," "Schools of To-morrow," and "Interest in Relation to Will."

Dr. Dewey's assistants. The visible part of it consisted mainly of some small clay caves out under the trees about which some little children were playing and in which they occasionally built some more or less effective fires. The idea that the public then had of this school, both in Chicago and at Chautauqua, was chiefly that John Dewey was a disciple of the recapitulation theory, who thought children had to be cave men for awhile before they should gradually and very slowly rise to the levels of our civilization. The theory was interesting, the practice appeared to be a playful educational fantasy.

Not long after, a little book of 125 pages was published which has had a larger circulation than any other educational treatise of our time. It was "The School and Society," by John Dewey, and if anyone still cherishes the very meager idea of the Dewey philosophy outlined above, it must be because he has not read this fascinating volume. The author at once disarms our prejudice by telling us that his famous little school did not rise to substantiate a theory. "We started with question marks rather than with fixed rules," which is a very good way for anybody to start. But the doctor did begin with at least one very firm conviction, which was this: "School is not the place where the child *lives*." Here is the active, questioning, expressive child, and there is the passive school, where the teacher questions rather than the child, and where the teacher does most of the expressing.

In other words, Dewey found, in 1896, that everywhere concrete children were going to abstract schools, not to learn but to be taught. He tells of a woman who tried to find a school where children were allowed to find out anything for themselves before they were taught it, and she visited twenty-four before she found one! Dewey himself went around to the school furniture shops to get just the right desk for his new kind of school. He could not find it anywhere, and at length one dealer was bright enough to discern what he wanted. "What you want is a desk where a child can work. All we have is desks where they can listen." So the Elementary School of the University of Chicago was begun with this one thought: Interest to be the motive, self-activity the instrument, and dealing with real situations the method.

Dr. Dewey says he opened his school with four question marks. They were these: First, *How can we relate this school to everyday life?* He asked himself what these children would be doing at home if they were not in school, and he began by having them do these things in school. His idea was to discover the particular form in which growth goes on in a child day by day, and to attend to the needs of his present growth.

Second, *How can we give these children experiences of history, science, and art rather than forms and symbols, such as reading, writing, and arithmetic?* His attempted answer was to find interpretative experiences near at hand. His famous "cave man plays" were used not because the child is a savage, but because the cave experience is simple; not to inculcate the cave man's squalor, but to teach how man has progressed from the cave man's condition.

Third, *How can we teach the necessary forms in connection with the child's real interests?* Dewey suspected that reading, writing, and arithmetic could come better out of play-and-work experiences than out of a book. He found he was right.

Fourth, *How can we teach each child as an individual, and yet have a social life in school?* Dewey knew that the reason desks were fastened in rows was so that children might be taught *en masse*. He sought freedom for the individual and free social coöperation. Instead of the recitation, he substituted from the start the laboratory and the workshop, or when there was a recitation it was not an examination but a social meeting-place. And grading was not by a level of acquisitive knowledge, but by a community of interests. The order and discipline were not those of a prison, but those of a family.

"If wishes were horses—" was our cry in the nursery. To use the child's wishes as horses to carry him on his educational way has been the contribution of John Dewey to education. The interest theory, or the motivation theory as it is also called, has steadily grown in favor and power. The personality of Dr. Dewey, deeply loved by his disciples, has remained in the shadow because of a modesty which one of his admirers has characterized as "positively criminal"; but it may be said of him, as was once said of Edward Everett Hale, that "he has cut out and basted more things than any other living man," even if he has not produced a great deal of finished work. It is easy to ridicule some of the details of his early experiments, but there is no new movement in education now that does not show the influence of his principles and endeavors. In his recent book, "Schools of To-morrow," he describes with enthusiasm the Fairhope Organic School, the kindergarten at Teachers College, New York, the educational side of the Gary schools, without suggesting by a single word the patent truth that all these are the children of his own heart and brain.

The school has been slow to discover that Dewey's great central principle is true: *"Learning is a necessary incident of dealing with real situations."* We still try to teach life out of a book, we still fill the school hour with precept instead of with action and conference, we still mistake memorizing a text for experiencing a virtue. We have not yet found out that our best function as teachers is not to hear recitations, but to help the child to self-activity. Dewey once quoted Plato, who said, "The slave is one who does not express his own ideas." In that light, our classes are too often composed of slaves instead of masters.

"But how shall I do it?" A child, Dewey tells us, has four interests: Communication, Inquiry, Construction, Artistic Expression. Which of those can you use to-day? Which of those can you encourage your pupils to use during the days which will follow?

And ever, as the story drained
The wells of fancy dry,
And faintly strove that weary one
To put the subject by,
"The rest next time—" "It *is* next time!"
The happy voices cry.

—*Lewis Carroll*

GOOD CHEER FOR THE MOTHER-TEACHER

Inspiring Truth for Everyday Living

THE ADVANTAGES OF THE MOTHER-TEACHER

Written by Dr. Forbush — all rights ours

BY

THE EDITORS

THERE are certain advantages in the home situation and home opportunities over those of the best kindergarten.

The mother starts with a clean slate. In the school the teacher takes the children after they have been exposed to all sorts of conditions, favorable and unfavorable, and from contact with which they have already formed desirable or undesirable habits of responding. The mother gives her child his first treasures, and "a good man out of the good treasure of his heart bringeth forth good things." The mother may select for the child such experiences from the beginning as shall evoke only worth-while responses.

Nobody fully realizes the importance of the earliest impressions. These first impressions are extraordinarily permanent, because they are received by the senses and the emotions, and impressions so received are more enduring than those mastered by the intellect. They seem to be deeper than memory. Says Margaret McMillan: "The perfume of a flower, the tone of a voice, the sight of a face or a scene which we can not remember fills us with a vague delight or tenderness. The origin of these mysterious emotions lies deep rooted in the subconscious life. How much he forgets! Yet *in him* how much is remembered! The finer tissues of the brain are like a parchment on which the writing grows dim, but from which no letter can ever be erased."

Utilizing Curiosity

Curiosity is the soil in which grow all the seeds of human knowledge. This soil is ever good and fertile, but rare is the school in which any intensive gardening is possible. Asking questions by a child in a school is such a difficult process, so much an interruption of the routine, so likely to be treated with some measure of irritation by teachers, that he is a brave child who persists in the habit. But every time is question-time in the home.

If she will, the mother may treat every activity and question as so much valuable seed; she can plant it in good ground and by cultivation aid it to bring forth such rich fruits as an alert attentiveness, efficiency, and a lifelong insurance against boredom. The teacher, at exactly half-past ten every morning, rain or shine, no matter what is the state of the child's mind, must try to force some knowledge of geography into his brain. The mother, by the mere physical fact of being constantly in the same house with the child, is aware of the moment when his brain is awake on the subject of geography and craves information about it.

We parents have such an advantage over the teachers! Their hard task at school is to force the children to learn what school-superintendents, principals, and educational experts in general have decided in solemn conclave that children must learn. The fascinatingly easy task of the parent, or whoever assumes the rôle of "professional question-answerer," is to help the children to find out what they ardently desire to learn, whenever their vividly active little minds naturally seek it.

The Home is Continuous

The home life is continuous. The kindergarten, having but a few hours and many children, necessarily moves by a program, but the home, having all the time and but one child, seizes the golden moments of interest and opportunity. The home is not obliged to concentrate or hurry. The mother does not find the child in only one attitude of mind, as does the kindergartner, for she has him in all purposes and activities of his life—

eating, playing, walking, adventuring, and in companionship with persons of every age and class. Intellectually he is alert in more directions than in the school. She may employ every hour of the day educationally, if she will. On the other hand, she has leisure to give him plenty of relaxation, and even periods of rest and sleep.

The Home Is Close to Life

The home is real. It does not need to use a doll in a cradle to represent a baby, because there is often a real baby in the cradle. It does not need to imitate the rooms of a house with blocks, because the house has real rooms. It does not utilize kindergarten "gifts," which are not really gifts at all, because the kitchen is full of homely gifts and play-material. The home is close to life. It does not have to depend upon stories about horses, dogs, and kittens, because there are real animals on the place. It does not need to represent the activities of tradesmen and street-merchants, because by opening the door these are in plain sight. A child is not confined within four walls to an artificial situation, but he can at any moment put on his hat and go with his mother into the actual activities of the real world. The kindergarten sings songs about the carpenter and the gardener, but there is a real garden at home, and the carpenter is actually making repairs on the house. The kindergarten dances because it is time for the dance as a drill, but at home they dance because they are happy.

The real issue in education to-day, the modern writers are telling us, is to transfer the schoolroom activities into practical service. The difficulty is that they are *schoolroom* activities, done in an artificial atmosphere in an artificial way. The mother's activities with her child may be real activities in a real atmosphere, and they can be transferred into other real situations without loss of power.

Opportunity for Individual Growth

Nowhere is there such a good opportunity for the uninterrupted development of the individual as in the home-school.

In the introduction to the Course of Study laid out for all the elementary schools of the State of New York we find this statement: "This course is general in character and adapted to all children until that period of their development when they manifest different interests, mental powers, and tastes, which is usually at the age of twelve." No mother who has more than one child needs to be told that children do not wait until they are twelve before they show different interests, mental powers, and tastes. They do so before they are five, and any course of study built upon an opposite theory must necessarily endeavor to pour all children into the same mold. The mother who has a "different" child does not want to submit her child to such a molding process.

The home pupil is not dependent upon some precocious, dominant fellow-pupil; he is not kept back to suit the pace of a backward one; he is not distracted by the presence of others who are disorderly. He may make a free choice of materials, whose use he does not share with others; there is no time wasted in giving out and returning a lot of materials to some central desk; he is not limited to some conventional, eighteen-minute work-period—he can work unhindered as long as he likes.

Let us emphasize this last point a little. What would you think of the efficiency of the farmer who got out his gardening tools, worked half an hour in his garden, put up his tools, then got out his carpentering equipment and mended a bulkhead and put up those tools; got out his cultivator, cultivated half an hour, and then put this up in order to do something else for an equally brief period? Yet this is the way the average class works in school. The getting and putting away of tools, the session that lasts hardly long enough to develop interest and is abruptly interrupted while the interest is at work, the jumping from one thing to another—this is our ineffectual method of school-teaching. But the mother does not have to work in this way. She may employ the much more fruitful "unit method," which consists in sticking to one object of interest until the child has got the best out of it.

Rare is the school that does not pass on its children less interested than when they entered. Any home can send its children on to school eagerly seeking the Holy Grail of wisdom. The home, by keeping the child out of the educational hothouse, gives him individual promotion, and he should at length enter school several grades beyond the children who started in at kindergarten.

A Possible Handicap

But there is a possible limitation in the home school. "The purpose of the school," as Susan E. Blow used to say, "is to prepare for social life." And her sensible logic is, "Such preparation can be made only by engaging in social life." A mother, of course, makes an excellent, as she is a natural, companion for a child. A father has been known to have fine capacities as a chum. Fortunate, too, is the child who has brothers and sisters. But there is nothing that quite takes

the place of regular, even if sometimes discordant, coöperative play and work with other children of the same age. For this need, the wise mother will have to call upon her neighborhood resources, and she may find, as other mothers have found, that it is at least occasionally better, more profitable, and really easier to permit other little boys and girls to join her home-kindergarten circle.

These invited children may come from less fortunate social circumstances, for it is astonishing to note that whatever evil may be brought in by the average playmate is easily overbalanced by the good, especially when the children work or play together within the hearing of the mother. It is often a surprise to note how quickly visiting children will take criticism, and help and gladly support the mother in keeping and enforcing the rules of her house, and thus carry away real benefit to themselves.

The advantages to the home child of these frequent visits come in several important ways. He gets the contribution of other children's experiences in other homes; he gets the stimulus of their fresh ideas as to what to do and how to do it; he sustains their criticisms upon his own good or bad work; he is more inspired by his little contemporaries than by the words and examples of the adults in his home; he carries the force of social enthusiasm into his play even when he is alone.

Still, while she may seem to lack the social opportunity of the kindergarten, on the other hand the mother may, with a little care, bring her child into contact with a greater variety of minds, stimulating to him in more directions than does the kindergartner with her little circle of children all about his own age.

These persons may be in the most diverse circumstances; persons at work or at play, foreigners or the home-born, serene old people or vigorous youth, people in sorrow, trouble, or joy.

Objections Considered

"But I don't wish to rob my baby of his childhood." Neither is it necessary that he should grow up a mere animal. He is an animated question mark, anyhow; he wants to know. What you propose to do is not to hurry the wheels, but just to take the obstacles out of his way. You will not forcibly feed him, but simply satisfy his hungers.

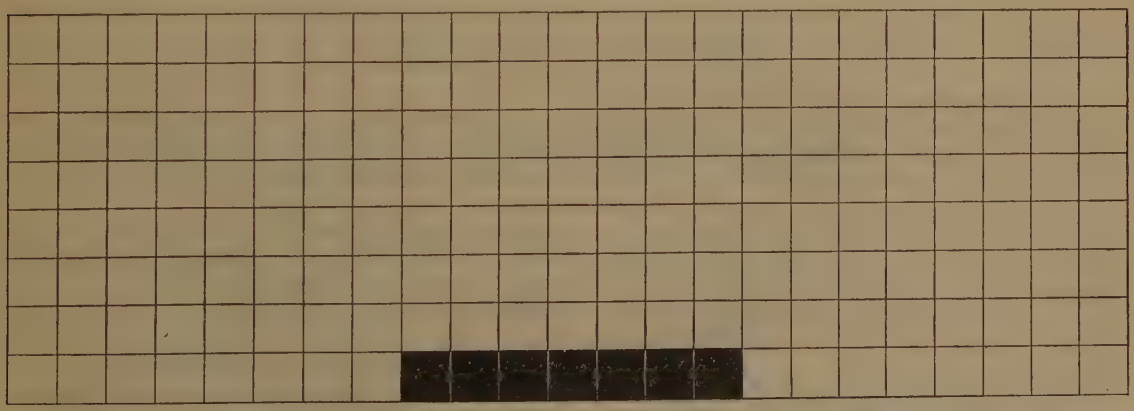
"But I don't know enough to be his teacher." The average mother excels the average teacher in both knowledge and interest. She may not be familiar with child-study and she does not talk scientifically about "the Child," but she knows and loves *her* child. That was a sensible mother who discovered the other day that what she had thought was the difficult "mystery" of "psychology" was "only common sense." Psychology, child-study, pedagogy, are all only common sense.

We are very certain that this MANUAL furnishes any mother who will use it faithfully all the educational theory as well as all the practical devices she needs in order to give her child a rich, awakened, hopeful, first seven years of life.

The Share of the Home in Education

"Can the school teach as much in one year as you can in twenty?" inquires Dr. Philander P. Claxton, United States Commissioner of Education, in *The Mother's Magazine:* "Obviously it cannot, yet we mothers and fathers have always regarded the school as the one great educating influence in the lives of our children.

"The trouble is that we have never stopped to realize what a really unimportant part the school plays in the building of character.



This diagram of 180 squares represents the 180,000 hours between birth and maturity of the average child. The white squares show the overwhelming majority of hours passed in the home or under home influence. The seven black squares represent the 7,000 hours passed in the school.

"Out of the 180,000 hours between birth and the age of legal maturity, the child spends an average of only 7,000 hours in school. The others are passed in the home or in the home environment.

"You can see for yourself how trifling must be the influence of the school on your child's life.

"Are you going to leave his education wholly to the school any longer?

"The home was the first and still is the most important institution for the education of children. All other agencies of education, however important, however well organized, are only secondary and supplementary to the home, and all of them do their work best when they remember this and coöperate with the home.

"However efficient our schools may be, our children never can be fully and rightly educated until the homes do their part intelligently and faithfully."

You Can Do It

Of course, children are not obedient and well behaved by accident. "When we see such children," writes the editor of *The Ladies' Home Journal,* "we know that somebody has been very busy." "It does not require much knowledge to 'raise' children," said Judge Ben B. Lindsey once, "provided they are to be raised as cattle or cabbages, but a very great deal of knowledge, understanding, and care is required for developing children into men and women having a broad outlook and uplook." "Mother-instinct" is not enough. "Instinct," said Susan E. Blow, the well-known kindergartner, "has not prevented the Indian mother from flattening her baby's skull, nor the Chinese mother from cramping its feet. Since instinct has thus proved itself incapable of caring for the body, it is folly to talk about trusting to it the development of heart and mind."

But child-study has now lost its terrors. Wrote Emilie Poulsson, author of "Love and Law in Child Training": "There is an increasing number of mothers who are studying the child in an earnest, devoted, manner, bringing all the powers of heart and head to the study. Both are guiding the mother toward a science and art of motherhood whose upward impetus will tell in the progress of humanity."

The Happy Result

The real test of a good home education is whether the child can keep on going when his folks have stopped pushing him from behind. If you prepare yourself earnestly, if you plan your work and work your plan, you may be sure of happy results that will repay your care. Another great kindergartner, Elizabeth Harrison, says of the trained mother: "The child must go out into the world and fight his battles alone; but she can arm him with the armor of good habits, place upon his head the helmet of rational self-determination, put into his hand the sword of aspiration, and above all, give to him the shield of faith and reverence. She need not fear to send her son forth, or tremble for her daughter's happiness; they have begun aright, and the law of continuity will keep them aright."

Use in H.K.M. only — see footnote

THE MOTHER AS ARTIST*

BY

MRS. ELLA LYMAN CABOT

"If Mother be very beautiful, so much the better. It is a grand thing for a child to have a very beautiful mother; and best of all, if she possesses beauty which endures, so that she is a joy forever not only to her children but to her children's children. There are mothers who are beautiful while they are young, and there are mothers who are beautiful always."—STEPHEN PAGET, "I Sometimes Think."

IN Ellen Key's "The Century of the Child," a true mother is described as "one of those artists of home life who, through the blitheness, the goodness, and joyousness of her character, makes the rhythm of everyday life a dance, and holidays into festivals."

The words have set me thinking about the qualities of artist-mothers as I have known them —artists in myriad ways, as playmates, as consolers, as interpreters, as liberators, but always artists, because they have seen the lives of their children creatively as God meant them to be seen.

The Mother as Playmate

Very early the mother develops the art of play. Can a mother be *quite* a mother unless she sits

* By permission of *Home Progress.*

on the floor, "the wide table of the child," and plays at his level, instead of on a chair high above him? Must not the mother stoop, so that the child shall look into her face, not baldly into her skirt? We must be comrades before we can be counselors; we must be youthfully old if we would guide the spirit of youth.

I remember vividly and gratefully that my mother played with me on the floor, daily inventing new and marvelous games. My childhood was made happy with wonderful wishbone dolls, their bead eyes shining out of sealing-wax faces. At first all of them were ladies, clad in gorgeous silks. Then I demanded men, with trousers over their bandy legs, and shouted with glee when one day a negress appeared, black as a coal. As for wish-bone children—what home is complete without them! Behold my fairy godmother found little pigeon wish-bones to make babies with. Through my days ran a gay, scarlet thread of love and surprise.

The mother or the father who can play with a child is in a new and glorious way the child's friend. Browning never forgot how, when as a child he inquired about the siege of Troy, his father used to pile up chairs in the drawing-room to represent the city, and go through with him dramatically the whole marvelous history of its siege. This was true learning; and, far better, it was perpetual comradeship with a father who knew how to play.

I know a mother who bicycles once a week with a group of her boys and their friends. Away they speed on long excursions, with a picnic as part of their program. She is one of the "gang," and hears secrets that few mothers hear. An elderly woman, with the impulse though not the name of a mother, joined all the excursions of her nephews.

"It was a little hard," she said, "when they wanted me to skin fish and put worms on the hook, but I shut my mental eyes and went right ahead, for I wanted to share all their interests."

The Mother as a "True Sport"

The mother who is playmate to the children in the dramatic age develops normally into the mother who is acclaimed by her boys as a "true sport." She is quicker than they are in clambering out along the edge of the steam launch, and guiding it among the rocks. The spray dashes across her face in a boat-race, but she shouts with the rest—telling jubilantly afterward of what fun it was and how soaked they all got. She's a first-rate cook, a maker of camp fires, dauntless before wind and rain. When she gives orders, they come like the orders of a captain, not of a timid, exacting, middle-aged woman, and are honored in the observance.

The grown-ups in Kenneth Grahame's brilliant sketches of childhood are largely aliens because they have forgotten how to play; they have become stiff-jointed and serious. But the true-hearted mother dances through the days, not so much stopping for a game as letting the play of voice, gesture, and smile, rhyme, rhythm, and joke flicker gayly through the routine and the commonplace, lighting it as the flickering play of light dances over the sturdiest oak in the forest.

The Mother as Healer

Even more than she is our playfellow is the mother-artist a healer of our wounds. We rush to her with a thorn in our flesh, but even more with a thorn in our spirit. She understands how agonizing it is to be teased by big brothers, or frightened by a monstrous dog, or to find a favorite flower trampled to the ground when it was just in bud. She does not laugh when a child says tragically, "I'd rather have my head cut off than to have my bicycle broken!"

She can console the boy with wonderful new glimpses of life that illumine his darkness; and twenty years afterward the girl will remember that when she woefully broke her best doll's head, mother tried to get a new head that had *just* the same hair and eyes and expression as the first had. The children may forget a million of the mother's mercies and long-suffering, and part of what she bore for them they never knew until they reached her age on the path of experience, but still the thought of her is fragrant with the balm of healing she poured in childhood over their aching wounds. She let no child sleep in sorrow.

The Mother as a Gay Guide to Goodness

The artist-mother trusts largely to the swift movement of gayety, rhythm, and humor to make her train of children go smoothly, rather than to the jarring friction of puffs and pulls.

There are many crisp, spicy, moral sayings in "Through the Looking-Glass" and "B'rer Rabbit." In the home of my childhood, both books were known by heart, and the racy sentences often swung the children happily across dangerous pitfalls of bad behavior. The words of the hobbling old Frog when Alice said she had knocked at the door: "Shouldn't do that—shouldn't do that—Wexes it, you know," have served to bar out more important knocks and blows. How often we laughed at the White Queen's anxious "Consider what a great girl you are. Consider what a long way you've come to-day: Consider what

o'clock it is. Consider anything, only don't cry!" So we learned gayly the first A B C of the lesson that thought can lead us from the wilderness of self-pity into a happy and fertile world.

The Mother as Herald of Peace

Above all, the artist-mother is full of peace and tenderness. All little children need peace. Their world is glittering and brittle, like glass, reflecting back the faces beyond. They feel with instant snappiness an irritable atmosphere. They blossom in a protecting peace. In the dose you give of daily reprimand to your children, what proportion is there of quietness and peace and confidence? Anger is a poison, in large doses, and those who survive it become inert. And therefore, "Hold off your interfering hands, but watch as the gardener watches his plants," is the wise advice of our modern teachers, of Ellen Key and of Maria Montessori. "Parents do not see that during the whole life the need of peace is never greater than in the years of childhood, an inner peace under all external unrest."

The deepest source of peace to a child is his parents' over-arching tenderness. Into it he cuddles, as back once more in the warming, assuring nest.

The Mother as Interpreter

From the very dawn of questioning, mothers are to their children interpreters of the meaning of life. Were hospitals ever a place of haunting terror to you? Not if your mother very early took you at Christmas to the Children's Hospital and let you sing carols to the little children in bed, and show them the wonderful manger with oxen and a tiny, shimmering Christ Child that you had helped to make in school. Sickness blended into health, then in a halo of goodwill.

A child first faced death at three years old, and rushed to her mother, weeping and holding out a lifeless bird. What did the mother say?

"It's broken its neck, darling."

"Then the doctor will make it a new one?" the child asked.

"No, dear, it can't get a new neck. We'll put it away in the ground and cover it under moss."

"Well, Mother, then it will sleep a little while and be all better and sing?"

"No," she answered tenderly, "its body is dead, but I think its little soul has gone to Heaven and will sing to God."

A quick vision of beauty dried the child's tears. "Oh, then, it's a little God-bird," she said, and was comforted.

Even more when the mother meets problems of right and wrong is she an interpreter to her child.

The Mother's Source of Strength

The mother as teacher of the fine art of living, and that is her hourly task, draws on two springs of living water, reverence and gayety. The world is God's revelation to her. She sees it freshly every morning. The beauty of each sunny day, the refreshing sound of showers, the kindness of a neighbor, the red lily that opened in the night, the chance to give to the poor, the rhythm of children's footsteps pattering down the hall, these light her eyes with contagious reverence. When the children quarrel she draws on the sources of unreleased goodness below their pettishness.

"You and Betty are feeling irritated with Hester, aren't you?" she says. "Now the very best thing you can do is to make her the prettiest present you can. Then I'm quite sure you will love her again." And the cure works.

Out of her reverence springs her perpetual happiness; and her gayety is the dancing overflow of waves of joy and conviction. Her life is anchored to faith, and she knows that nothing can happen to her that may not be made a means of grace. She is not dependent on happiness, and therefore she is happy. She is bound to the service of God, and therefore she is free.

The Mother as Liberator

And, lastly, the mother must be the liberator of her children. Because she loves them she wants to set them free even from dependence on herself. It is not easy. They seem so young, so unformed, so incapable of self-government. Yet the true mother wants them to be in many ways unlike herself, with new plans and tastes.

This is the mother's final self-conquest. It cannot come all at once. She lets the little girl cross the streets to school alone. In the Summer she trusts her boy to run the steam launch with his younger brothers aboard, and when darkness falls she cries almost broken-heartedly with beseeching hands, "Oh, I thought it the right thing to do. I'm training myself! I'm training myself!" And five minutes later she greets the returning children with a merry word.

When she has welcomed the work and the mate her child chooses, she knows that her special task is almost over. She is wise if she has prepared herself during many years to trust the guidance of God, for, after all, the parent of children, like the parent of plans or of invisible hopes, must send out his children trustingly into the world, knowing that the ruler of the universe will lead them till the end.

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THE JOY OF TEACHING

BY

WILLIAM McANDREW

"Joy to the laughing troop
That from the threshold start,
Led on by courage and immortal hope
And with the morning in their heart.
They to the disappointed earth shall give
The lives we meant to live,
Beautiful, free, and strong."
—EDWARD ROWLAND SILL.

THE troubadours used to call their art of writing poetry "the gay science." What, I'd like to know, is gayer than mine?

I have to do with youth in the very springtime of life. Let me recognize that its impelling force is delight. The powers of evil know this. They seek to get these children from us by the lure of music, the dance, and the promise of pleasure.

I dare not risk losing them by letting my school become a house of correction, frequented by freakish men and women who use artificial and forbidding speech, who grow peevish in their demand for immediate and unquestioning obedience—teachers who tell how hard the work is; teachers who carry the handwriting of the world's sorrow in their faces.

I can not save youth from the sin of the world unless I maintain a resort of the most attractive kind of life.

I want a teacher to be the most attractive, charming, and companionable person in the world, because by so being she not only performs the function of the school better, but more completely lives her own life.

The first requirement of a companion of youth is to be alive, to smile. Get in front of the mirror and practice until you begin to see how radiant you can look. Then try it on children.

Education is big. Everybody associates it with progress, with civilization, with advance; with all the grandest conceptions of our time. The profession is all right; the trouble is evidently with us professors. It is commonly said that farmers are the worst complainers and we next. Physicians are a remarkably cheerful and optimistic lot. The doctor is minimizing difficulties; inspiring confidence. His business is success. That is your business, is it not? Folks call it the culture of men, the hope of the race, the salvation of the world. You can tune your mind to any key you like. If you complain, Dr. Samuel Johnson would say it is because you like to.

Lewis McLouth, a teacher of teachers, always walked to school. When he came to that part of the journey in which the school building, up the street, was in plain sight, he would repeat that passage which Marcus Aurelius recommends to be recited upon arising: "Lo, I am going with gladness to that work for which I was born into the world."

What was the effect of McLouth's teaching upon ten thousand young men and women who came under his influence during his life? Everyone gained the idea that teaching could be made a joy and a delight because McLouth had always told them so and always showed it to be so.

This is what he said to me, when in his third-rate position, toward the end of his life: "This is the greatest occupation in the world. There's one regrettable defect in it." "What's that?" I asked. "The vacations are too many and too long."

Everybody in any pursuit whose success has been recorded brought himself to like his business. Athenæus says of Parrhasius, the greatest of Greek painters: "However, as regards his art, he never suffered himself to grow doubtful of it or complaining, or ill-tempered, but he was ever making himself more good-humored at work, so that he sang all the time that he was painting, as Theophrastus doth relate in his treatise on happiness."

Use in H.K.M. see footnote

HOW A MOTHER CAN GET MORE OUT OF LIFE*

BY

CAROLINE L. HUNT

To LIVE, what is it? To be healthy, to enjoy the pleasures of the senses, to taste good tastes, to hear sweet sounds, to see beautiful sights, to learn, to "do" (if we object to the word "work" because it is sometimes applied to drudgery), and to love. The last is most important of all. It modifies all the rest, and they at times must be sacrificed to it. It is interpreted by all the rest, for only by knowing what we consider real life for ourselves can we know what our love should seek for others.

A Husband's Higher Love

Taking, first, the desire to love, woman's expanding life is making possible for man the expression of an ever better and higher form of affection.

If we view the situation in a bargaining spirit, it may seem fair that when man earns the money, woman should care for the house. If, however, we consider the amount of life that each is securing from work, the inequalities of the situation become apparent. There is always, to be sure, an occasional man who, recognizing the disabilities under which his wife labors, seeks to equalize matters by accepting a share in home responsibilities and work. The discovery of the necessity for such action, to which neither tradition nor custom points, is a mark of intelligence. The acceptance of the responsibility after it is recognized is the result of an unselfishness of the highest form, to which society does not direct him, as it does to activities for the purpose of supporting the family, nor instinct prompt him as it does woman to her self-sacrifices in caring for the family. His recognition of the unequal distribution of life and his efforts at equalization are triumphs of wisdom and love over nature, tradition, and custom.

Nor is this higher affection merely its own reward. To the increase of life brought by love is added increase in all other directions, presupposing always ideas and ideals in woman as well as in man. With leisure created by man's unselfishness, woman can study and secure mental development which makes her a wiser conserver of man's health, a better comrade in his leisure, and a more intelligent helper in his labors. To use the phraseology of our definition of life, she can better assist him to secure health, to enjoy the pleasures of the senses, to learn, and to do.

How the Modern Woman Gives Health

Man wishes health. There was a time when his work demanded life-giving, muscular exercise in the fresh air, when his house was so loosely built that it was inevitably well ventilated, when he lived so far from his neighbors that there was no danger of catching their diseases either through contamination of water-supply or otherwise, when his food passed directly from garden to table, fresh and unadulterated. Then health came almost unbidden. His wife, though she could help him in many other ways, could do little more for his health than to cook his food for him properly.

Later, things changed. He moved into the town and his neighbor's sewage percolated into his well. His house was tightly built, and admitted little air through the cracks. His work became sedentary and kept him indoors most of the time. His food was brought to him from the four corners of the earth, passing through many hands on the way, and was liable to deterioration and adulteration. For a time he failed to see that with changed conditions his health problem had changed.

Scientists came to his rescue and put at his disposal an abundance of literature on hygiene, sanitation, and physical culture, but he had little time in which to read it. So it has come about that, with his altered health problem, there has been opened to woman the opportunity to do something more for man's health than to cook his food. If she is intelligent and has leisure, she can study sanitation and hygiene and make practical application of their principles in her home. She can take lessons in physical culture, pass them on to her husband, and exercise with him a few minutes every day, thus helping him to overcome the effects of his sedentary occupation. She can, through her clubs, induce the town authorities to provide good water, to clean the streets and prevent disease-laden dust from blowing about, to care properly for garbage and

* From "Home Problems from a New Standpoint," by Caroline L. Hunt, published by Whitcomb & Barrows, Boston. Used by permission of the author and publishers.

sewage, and to inspect places where food is kept for sale. In many ways she can help in the struggle against disease which man made necessary when he became a town dweller.

How to Enjoy Through the Senses

Man wishes to enjoy the pleasures of the senses, among which not the least in importance is the sense of taste. This sense God gave for man's enjoyment, and then provided for its satisfaction many delicious natural flavors. It is not, however, the man in whose house there is most cooking done who gets the greatest pleasure from taste, and it is frequently just he who gets the least enjoyment from the other senses. If a man insists upon taking his wife to see the woods when the violets are in blossom, instead of letting her stay at home to make shortcake for his supper, he loses his shortcake, but plain strawberries and cream and bread and butter often taste better after a brisk walk than shortcake does without the walk, and in this case the man gets not only the taste of the food, but also the smell of the woods, the sight of the flowers, and the sound of the birds. Nor is it the man in whose house there is most cleaning done who gets most pleasure from the sense of sight. If a man insists on, or acquiesces in, a reduction in the number of carpets, curtains, and draperies, because they make too much work for his wife, he loses the beauty of these furnishings, but the absence of curtains may make it possible for him to feast his eyes on the waving trees and the ever-changing sky, while the lessening of care may make it possible for his wife to go with him to art gallery or concert, or to make such a study of art and music as to increase his own enjoyment and appreciation of them.

Simplification may lead to increase in the beauty of house-furnishings themselves. If we go through the house and challenge every article to prove that it is worthy of its care—worthy to be taken down and dusted three hundred and sixty-five times every year, or fifty-two times, as the case may be—and dispose of all those which do not pass muster, thus getting down to rock bottom in our possessions, there are likely to be two results. The first will be the revelation of the uglinesses of the rock bottom; the second will be time to learn how to beautify it. And beauty in the rock bottom—in floors and walls and in necessary furniture—is very little trouble to care for, and frequently destroys the craving for superficial decorations. By the use of all sorts of ornaments we have blinded ourselves to the possible structural beauty of a room, a beauty due to proportion, and to the proper placing of openings, and of the necessary fixtures. Most of us need time to study good architectural forms, and some of us can get that time only by relieving ourselves of the care of knickknacks.

Woman's Liberty to Learn and Share

Man wishes to learn. Most men do, even after their college days are over. He wishes to have a background of information in order that he may understand current events better, may know of the world and its progress, and of the relation of his special occupation to the world's work. But, alas, he has little time for general reading. Often he has not even time to go to the library. An intelligent and educated wife, providing she has leisure, can often do much for him which he would do in his own spare moments if he had them.

He wishes to do. Who is there who does not occasionally say, "If I had money, if I had time, I would do so and so." This suggests the kind of doing that is pleasurable, that is better than leisure, and which an assured income cannot stop. It often happens that a man's work borders on this kind of activity. He is a teacher and loves his profession, but in order to do his work satisfactorily he ought to have time for independent study and research. If there were fewer papers to correct, a little less routine, he might have time for original work which would leaven all the rest. Or perhaps he is a draughtsman working all day at monotonous tasks, but amid surroundings that inspire him to do some work on his own account, and to grow in his profession. The wide-awake, educated woman has it in her power frequently to become conversant with her husband's work, to lessen his drudgery, and, having saved him a little time for original work, to make it produce more than it otherwise would,—and all because of her intelligent coöperation and assistance.

If living consists in being healthy, in enjoying the pleasures of the senses, in learning, in doing, and in loving, modern man stands a better chance of living than his predecessor did. The reasons are many, and not the least of them is the fact that his wife lives more.

Living or Getting Ready to Live?

The machinery of life and life itself are continually getting mixed up, both in our theories and also in our practices, and it is frequently difficult to say of a given act whether it is a part of life itself or whether it is only a means of preparation for life.

In getting ready to live, and in helping others to get ready to live,—in these two ways we spend

the greater part of our lives. But there are some activities in life which are simply a part of living. Of these, or of part of them, Browning makes David sing in "Saul":

"How good is man's life, the mere living! how fit to employ
All the heart and the soul and the senses forever in joy!"

How Simplified Housework Helps

It is interesting to see how things work themselves out in this world. We used to clean house in the Spring. Although Spring is violet time, and a season of enormous possibilities in the way of real living, yet this custom for many years worked little hardship, because most people lived reasonably near to Nature all the time. Later, however, life became so artificial that we really needed occasional excursions into the country. Then, too, the kindergartens began to teach the children to *see* and to enjoy Nature. Then, just in the nick of time, just as we had encountered the need of, and the incentive to, trips into the country, the necessity for "spring cleaning" was taken away. We began to have hardwood or painted floors, which made it possible to do housecleaning a little at a time all the year around. Thus there is now no great piece of work left to be done in the Spring, when we really ought to be in the woods.

Perhaps the most interesting of the recent movements in the direction of simplifying housework is that in favor of sun-dried underwear, towels, bed linen, etc. This stands for another "working together for good." When life became complex we began to begrudge the time necessary for ironing, and sometimes, if we thought we could use our time more profitably than in ironing, we used our clothes "rough-dried." But now we no longer speak of "rough-dried" clothes, because that suggests only their negative advantage in saving work; but we say "sun-dried," because hygienists have told us that articles that contain in their meshes fresh, sunned air are more healthful than those that contain the impure air of kitchen or laundry. They have told us, also, that because air is a poor conductor of heat, and because clothes that have not been pressed contain more air than those that have, we can get more protection from a given weight of underwear that has been sun-dried than from the same weight of that which has been ironed.

Let's Make More of Winter

Of all the seasons Winter seems most unpromising, and yet I have experienced more joy from simply being alive in the Winter than at any other time. On the greater part of the west shore of Lake Michigan there is a bluff. This serves to protect the shore from the west winds which prevail in that part of the world, and it also receives and reflects the morning sun. In cold weather the sand is hard and as easy to walk upon as a cement walk. On winter mornings, even when the thermometer is below zero, one can walk along the shore in perfect comfort in clothing that is light enough to make walking pleasurable. It is possible, also, with perfect comfort, to stop and build a fire, make coffee, and eat a lunch. And the lake and the sky present constant but ever-changing beauties, and the sun sparkles on the ice that is heaped up near the shore. It is indeed good to be alive on the west shore of Lake Michigan of a bright winter morning, and yet, although I have spent hours walking on the shore on Saturday mornings, I have never seen a person besides those who were with me. Where are the mothers? Why don't they bring their children down there? Don't they know the fun of tramping along the shore, building fires, and having little camp lunches, and of watching the winter landscape? This is but one instance of joys that are within the reach of all, and yet are undiscovered. Doubtless each one of us knows of similar lovely places for outings, and wonders why others do not avail themselves of them. Why not tell each other about them?

But we lose joys in life not only by failing to find them and by complicating the machinery of life, but also by making machinery of those things which are really ends in themselves. There is bathing, for example. We take baths so many times a day or week in order to keep clean and healthy. We might, if we arranged things properly, forget about the necessity for health and cleanliness, and jump into the bath just for the sake of "the cool, silver shock of the plunge." We perfunctorily "change the air" in our homes so many times each day, but it is possible to get so enamored of living out of doors as to find even the stillness of the air in the house unbearable. When one has reached that point, an open window is no longer a means to health, but a part of the joy of living, because it brings the sensation of moving air.

Simplifying Sociability

As for the joys of social intercourse with those we love, we lose them partly by letting them get mixed up with the machinery of education. Study clubs are all very well in their way and in their place, but there is such a thing as having too many of them. It is possible to get more profit as well as more pleasure from reading a

masterpiece of literature for half an hour, and then talking with a friend for an hour and a half, than from listening to a rehash of the masterpiece for an hour and then talking with a lot of people we only half like for another hour. It is possible, also, to lose the pleasures of the expression of friendship by sacrificing them to formalities. If we give dinners and receptions simply for the sake of discharging social obligations, we are bound to throw away time which for the sake of the joy of living ought to be given to those we love.

To Sum It All Up

But there is another occupation which may be an end in life without at the same time being a means. That is meditation on life and its meaning. To stand off from life and to view its follies, its foibles, and its inconsistencies, its pathos, its humor, to see all sides of it—this is one of the joys of mere living. Perhaps the best time for this is during a walk in town, and it is the chance to see life that can change a constitutional upon city pavements from a means to life to a part of life itself. He who is too busy with the machinery of life to get a chance to look upon life itself, as upon a drama, loses half the joy of living.

To stretch the muscles, to breathe deeply, to feel the blood circulate rapidly, to feel the wind blowing in one's face, to love and to express love, to stand off and see life from afar—these are joys for which it is worth while to simplify the machinery of life.

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THE MOTHER'S HARVEST

BY

SUSAN CHENERY

My sister Helen and I are "getting along." We can't call ourselves young any more. Her daughter Margery is married and her son Frank is in the senior year at college. Helen has reason to feel perfectly satisfied with her work as a mother. Both Margery and Frank would be a credit to any family. They have their faults, but these are not noticeable. What I admire most in them is their absolute sincerity; there seems to be not only no striving after effect, but complete unconsciousness of it. I question whether this is entirely desirable in a boy of Frank's temperament. If he were not kind-hearted, his bluntness would at times give offense. Still, he is obliging and that saves the situation. I asked Helen if she thought that when Margery had children she would follow along her mother's lines.

"Why, no," said Helen. "I hope she'll improve on 'em. You must remember that the children rarely had occasion to know my motives. Perhaps they think every child is trained as they were. I never tried to impress the children with my personality. What I aimed at was what most mothers should desire for their children,—good old standard virtues which we all ought to have, such as truth, honor, charity, obedience, faith. Those seemed essential. There were other things I wanted for them, such as neatness, courtesy, and thrift. There were still others that I hoped they would have, but did not especially strive for: I feared to meddle too much with their individuality. Do you know, I could wish now that I had aimed at more in their training. Is it not amazing that every virtue I wished them to have they have? As I look back I can't see that I worked hard to get them, either. I seem to have simply kept special things in mind and headed the children in that direction. I wanted the children to have certain qualities, and they have them."

"One reason why your children are straightforward and sincere, Helen, is because you never 'pretended' with them. How will children learn the truth from parents whom they frequently hear telling what isn't true? How will they learn honesty when their parents tell them to deceive the conductor about their ages? Those who are taught to be polite only before company are not apt to be truly courteous. Some parents ought to train themselves instead of training their children."

"Oh, of course we must be in earnest," said Helen. "I'd like to say to every young mother: 'Begin early and keep in view the qualities you want your children to have and they will surely have them. Begin before they know that the world contains opinions different from yours. Get ahead of the enemy that sows the tares. Your tiny trees will be all right if you look after them in season. There's nothing hard in bending or straightening a tree while it is little. If you keep it in sight afterward and see that it stays straight, that is all that is necessary; it will almost certainly grow up as you started it."

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Prepared for the Bureau of Education, Dept. of the Interior, and the National Kindergarten Association.

DAD

BY

HENRY TURNER BAILEY

"Children's children are the crown of old men; and the glory of children are their fathers." Prov. 17:6.

SHAKE hands, Dad. How many children call you that? There are five who have called me Dad, or Pa, or Poppy. Excuse me for mentioning it, but I want you to know that I am no mere theorist in this matter of being the father of a family.

Now here is some straight stuff: It is Father's duty to give some time every week to his boys and girls. The only time I have been able to give to mine is Sunday. My Sundays have belonged to the children.

I have been to church and Sunday-school with them always, because in the light of some hundreds of years of history there is nothing that yields better returns in the long run than habitual reverence for God. "Only those who believe in God do good in private," say the French.

Sunday afternoons we have always taken a walk when the weather permitted, or, if too stormy, we have read story-books together, or have made various kinds of scrapbooks.

In our walks we usually had a definite objective. We went to see somebody, or to get a particular view, or to visit our favorite trees, or to look for some one thing in particular. We counted birds' nests one trip; on another we searched for cocoons; on a third, dug into old stumps to see what we could discover; or looked under pieces of wood and bark; found the smallest growing things; collected leaves or see packs of as many kinds as possible; learned the wild flowers, the birds, the butterflies and moths, the ferns, the trees, the mushrooms; made collections of colored things—flowers, leaves, insects, pebbles, and so forth, and arranged them in the spectrum order; followed a brook in Summer with Tennyson's "Brook" as a guide; followed one in Winter with Lowell's Brook (in the "Vision of Sir Launfal," Prelude to part second) as a guide. In a word, we studied God's great wonderful outdoor book in the afternoon, just as diligently as we studied the best literature in the evening.

And what results? Five open-eyed, open-minded, intelligent young men and women, devoted to their parents and grateful for what their Heavenly Father has done for them, giving them a mother who is still young and happy (because she got a little rest on Sunday during those strenuous years), as well as a father who thanks God for the privilege of still being a boy though in his fifties.

We shall never forget those long evenings in our city home, when the girls came back from seminary and high school, and the boys from Harvard and "Tech," and we sat around the dinner-table together, forgetful of time. We were all more entertaining to one another than any show ever staged, because by this time each of the children had discovered his own special field of interest and delved into it beyond the limit of the others in the great realms of Nature and literature that we had begun to enjoy together when they were little children. Each one could therefore make his own particular contribution to the delight of all.

Poolrooms, saloons, clubs, stag parties? When will short-sighted, self-indulgent, arrogant fathers learn that in their own wives and children are the possibilities of perennial delights and solid satisfactions, compared with which other things are dust and ashes?

WHAT WE DO NOT UNDERSTAND WE DO NOT POSSESS *

Not in N.K.A. only — see footnote

BY

FRANK CRANE, D.D.

I THINK it is Goethe who said that what we do not understand we can not really possess.

We may go a step farther back, and say that what we do not love we can not understand.

And then we have got down to the roots of property. For there is but one real property owner in the world, and that is love.

There is but one sort of real estate, and that is human souls. You do not really possess anything else. This is proved by the great test of all human values, death.

* By permission of the author.

You can not own land or houses or books or pictures or cattle or clothing, for death strips you of all these things.

We say there is no such thing nowadays as one person owning another; on the contrary, that is the only kind of ownership there is.

If I love you I own you. You are mine and no force or legal process can deprive me of you. Because if I love you I understand you, and if I understand you I possess you.

"Who steals my purse," said Shakespeare, "steals trash; 'twas mine, 'tis his, and has been slave to thousands." And the same thing holds true with all material goods. You can keep them. You can keep others away from them. You can destroy them. But you can not have them unless you understand them.

Walt Whitman owned America, for he understood it. Jesus Christ owned the world, for He loved it.

What right have you to that beautiful set of books in your library? You never read them. You never fondle them. They stand there where they have stood for years in their glass coffin. All you ever did was to pay for them. Their real lovers wander about separated from them.

You do not own that park you call yours. There is a little raggedy boy who looks at it through the iron fence every morning. He owns it. And the squirrels scurrying up the trees, and the robins hopping on the lawn, they own it. If you would be rich you must develop the only thing that can enrich you, which is your understanding. It does no good to heap up jewels and furniture. That causes vanity and vexation of spirit.

If you develop understanding you will find plenty of riches at hand. For the greatest treasures are public. Why should you think that you can attract the sage with goods and chattels, when he owns the imperial sun and the uncounted stars and all the woods and fields along the broad highway? Can you lure him with a dollar when he owns the city?

Those who have scaled the heights of life and breathed the mountain air of wisdom have passed through renunciation. They had to learn poverty that they might learn the nature of riches.

The Nazarene had to pass His forty days in the depth of want. Buddha never saw the great Truth until, stripped of the delusion of property, he meditated under the Bo-tree.

Have you learned renunciation?

Not until you do learn it shall you understand possession.

It has two secrets to impart to the soul. The first is that the real joy of possession comes through understanding.

And the second is like unto it, that the power to understand comes only through love.

Hearken unto me, ye holy children,
And bud forth as a rose growing by the brook of the field:
And give ye a sweet savor as frankincense,
And flourish as a lily.—*Ecclesiasticus xxxix.*

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THE LITTLE CONQUEROR

" 'T was midnight; not a sound was heard
  Within the" —— "Papa, won't 'ou 'ook
An' see my pooty 'ittle house?
  I wis' 'ou wouldn't wead 'ou book——"

"Within the palace where the king
  Upon his couch in anguish lay—"
"Papa, pa-pa, I wis' 'ou'd tum
  An' have a 'ittle tonty play—"

"No gentle hand was there to bring
  The cooling draught, or cool his brow;
His courtiers and his pages gone—"
  "Tum, papa, tum; I want 'ou now—"

Down goes the book with needless force,
  And with expression far from mild;
With sullen air and clouded brow,
  I seat myself beside my child.

Her little trusting eyes of blue
  With mute surprise gaze in my face,
As if in its expression stern
  Reproof and censure she could trace.

Anon her little bosom heaves,
  Her rosy lips begin to curl;
And with a quivering chin she sobs,
  "Papa don't love his 'ittle dirl!"

King, palace, book, are all forgot;
  My arms are round my darling thrown,—
The thundercloud has burst, and lo!
  Tears fall and mingle with her own.

REMEMBERED CHILDHOODS

Delightful, Informal Studies of the Lives of Little Children

Use in H.R.M. only as footnote

THE OLYMPIANS *

BY

KENNETH GRAHAME

"I am one of the few people in the world who do not forget their own lives."
—ROBERT LOUIS STEVENSON.

LOOKING back to those days of old, ere the gate shut to behind me, I can see now that to children with a proper equipment of parents these things would have worn a different aspect. But to those whose nearest were aunts and uncles, a special attitude of mind may be allowed. They treated us, indeed, with kindness enough as to the needs of the flesh, but after that with indifference (an indifference, as I recognize, the result of a certain stupidity), and therewith the commonplace conviction that your child is merely animal. At a very early age I remember realizing in a quite impersonal and kindly way the existence of that stupidity, and its tremendous influence in the world; while there grew up in me, as in the parallel case of Caliban upon Setebos, a vague sense of a ruling power, willful and freakish, and prone to the practice of vagaries—"just choosing so"; as, for instance, the giving of authority over us to these hopeless and incapable creatures, when it might far more reasonably have been given to ourselves over them. These elders, our betters by a trick of chance, commanded no respect, but only a certain blend of envy—of their good luck—and pity—for their inability to make use of it. Indeed, it was one of the most hopeless features in their character (when we troubled ourselves to waste a thought on them: which wasn't often) that, having absolute license to indulge in the pleasures of life, they could get no good of it. They might dabble in the pond all day, hunt the chickens, climb trees in the most uncompromising Sunday clothes; they were free to issue forth and buy gunpowder in the full eye of the sun—free to fire cannons and explode mines on the lawn: yet they never did any one of these things. No irresistible Energy haled them to church o' Sundays; yet they went there regularly of their own accord, though they betrayed no greater delight in the experience than ourselves.

On the whole, the existence of these Olympians seemed to be entirely void of interests, even as their movements were confined and slow, and their habits stereotyped and senseless. To anything but appearances they were blind. For them the orchard (a place elf-haunted, wonderful!) simply produced so many apples and cherries: or it didn't, when the failures of Nature were not infrequently ascribed to us. They never set foot within fir-wood or hazel-copse, nor dreamed of the marvels hid therein. The mysterious sources—sources as of old Nile—that fed the duck-pond had no magic for them. They were unaware of Indians, nor recked they anything of bisons or of pirates (with pistols!), though the whole place swarmed with such portents. They cared not about exploring for robbers' caves, nor digging for hidden treasure. Perhaps, indeed, it was one of their best qualities that they spent the greater part of their time stuffily indoors.

To be sure, there was an exception in the curate, who would receive unblenching the information that the meadow beyond the orchard was a prairie studded with herds of buffalo,

* From "The Golden Age," by Kenneth Grahame. Used by permission of the publishers, John Lane Company, New York. This delightful chapter suggests how uninteresting our adult lives appear to our imaginative children. It was this author who coined the happy phrase, "the Olympians," as the synonym for grown-ups.—*The Editors.*

which it was our delight, moccasined and tomahawked, to ride down with those whoops that announce the scenting of blood. He neither laughed nor sneered, as the Olympians would have done; but possessed of a serious idiosyncrasy, he would contribute such lots of valuable suggestion as to the pursuit of this particular sort of big game that, as it seemed to us, his mature age and eminent position could scarce have been attained without a practical knowledge of the creature in its native lair. Then, too, he was always ready to constitute himself a hostile army or a band of marauding Indians on the shortest possible notice: in brief, a distinctly able man, with talents, so far as we could judge, immensely above the majority. I trust he is a bishop by this time—he had all the necessary qualifications, as we knew.

These strange folk had visitors sometimes—stiff and colorless Olympians like themselves, equally without vital interests and intelligent pursuits: emerging out of the clouds, and passing away again to drag on an aimless existence somewhere out of our ken. Then brute force was pitilessly applied. We were captured, washed, and forced into clean collars: silently submitting, as was our wont, with more contempt than anger. Anon, with unctuous hair and faces stiffened in a conventional grin, we sat and listened to the usual platitudes. How could reasonable people spend their precious time so? That was ever our wonder as we bounded forth at last—to the old clay-pit to make pots, or to hunt bears among the hazels.

It was incessant matter for amazement how these Olympians would talk over our heads—during meals, for instance—of this or the other social or political inanity, under the delusion that these pale phantasms of reality were among the importances of life. We *illuminati*, eating silently, our heads full of plans and conspiracies, could have told them what real life was. We had just left it outside, and were all on fire to get back to it. Of course, we didn't waste the revelation on them; the futility of imparting our ideas had long been demonstrated. One in thought and purpose, linked by the necessity of combating one hostile fate, a power antagonistic ever,—a power we lived to evade,—we had no confidants save ourselves. This strange anæmic order of beings was further removed from us, in fact, than the kindly beasts who shared our natural existence in the sun. The estrangement was fortified by an abiding sense of injustice, arising from the refusal of the Olympians ever to defend, retract, or admit themselves in the wrong, or to accept similar concessions on our part.

For instance, when I flung the cat out of an upper window (though I did it from no ill-feeling, and it didn't hurt the cat), I was ready, after a moment's reflection, to own I was wrong, as a gentleman should. But was the matter allowed to end there? I trow not. Again, when Harold was locked up in his room all day, for assault and battery upon a neighbor's pig—an action he would have scorned, being indeed on the friendliest terms with the porker in question—there was no handsome expression of regret on the discovery of the real culprit. What Harold had felt was not so much the imprisonment—indeed he had very soon escaped by the window, with assistance from his allies, and had only gone back in time for his release—as the Olympian habit. A word would have set all right; but, of course, that word was never spoken.

Well! The Olympians are all past and gone. Somehow the sun does not seem to shine so brightly as it used; the trackless meadows of old time have shrunk and dwindled away to a few poor acres. A saddening doubt, a dull suspicion, creeps over me. *Et in Arcadia ego*—I certainly did once inhabit Arcady. Can it be I too have become an Olympian?

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THE PLAYING CHILD IN THE GARDEN OF VERSES

BY

WILLIAM BYRON FORBUSH

"I AM one of the few people in the world," said Robert Louis Stevenson once, "who do not forget their own lives." Because he thus remembered and because he recorded with childish *naïveté*, we have left us in "A Child's Garden of Verses" and in some of his essays some incomparable daguerreotypes of the sensations of a unique childhood.

"I had a Covenanting childhood," Stevenson wrote. The scene was Edinburgh, Sir Walter's "romantic town," where each day ends, "like an act of the opera, to the notes of bugles." In

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CHILDREN ARE AN HERITAGE FROM THE LORD

FROM THE PAINTING BY W. L. TAYLOR

this good old Presbyterian capital the boy was brought up, not only upon the stirring history that walks that "mile of Edinboro town" from the Castle to Holyrood, but the Bible was so thoroughly ingrained in him that the city was actually the site of the biblical drama, the tunnel below the railroad bridge was literally "Death's dark vale," the fields near his home the "green pastures" of the Twenty-third Psalm, and the pools by Leith its "still waters." The "garden" of the "Garden of Verses" was that of the Manse of his grandsire, near by at Colington, an open space that was always steeped in sunlight, yet that had in the shadows by the wall its Witches' Walk, where, scurrying fearsomely along beside the churchyard, he learned "a kindness for the neighborhood of graves."

The people of his scene were: his father, the stern, sentimental lighthouse builder who unto his old age put himself to sleep at night by telling himself stories and who always criticised his son's tales if they were not in "his own romantic vein;" his mother "who had in the highest degree that readiness for enjoyment which makes light of discouragement and turns into a holiday any break of settled routine;" his devoted nurse, Alison Cunningham, "angel of his infant life;" and, more in the background, the silver-haired grandfather writing quietly in his study which was lined with brown books and bright, tropical birds; his "best of aunts," and a score of cousins.

But the notable fact about the boyhood of Stevenson is that it was the boyhood of an only child, living almost entirely with adults. How sharply he remembers his own littleness against the background of

> "Great big people perched on chairs
> Stitching tucks and mending tears,
> Each a hill that I could climb."

Such a child is necessarily very solitary. Consigned to many hours of lonely play, he creates an environment of his own.

> "Down by a shining water-well
> I found a very little dell,
> No higher than my head."
>
> . . . .
>
> "I called the little pool a sea;
> The little hills were big to me;
> For I am very small."
>
> . . . .
>
> "This was the world and I was king."

Out of this world he came at times to visit the adult world, where the whole duty of a child is to "speak when he is spoken to, and behave mannerly at the table: at least as far as he is able;" where there are many unreasonable demands, such as these in his own words:

> "In Winter I get up at night
> And dress by yellow candle-light.
> In Summer, quite the other way,
> I have to go to bed by day,"

but where the saddest observation is that to the inhabitants of the big world, "the pleasure of surprise is passed away." The recollections of Stevenson's childhood were not in the main unhappy. "I was never bored in my life," he said. It was a "bright fireside nursery clime;" he liked to be alone; he had a story-telling father who scraped romantic acquaintance with every dog he met, and a mother and a nurse who lovingly tried to spoil him. But to us, who are studying children, there is immense meaning in the thought that an only child is almost always to a degree an abnormal child. In his thought-life he is, if not intensely imaginative as Stevenson was, at least intensely self-conscious. Hardly any but an only child could tell his mother at five, when she asked him at nightfall what he had been doing: "I have been playing all day, or at least I have been making myself cheerful." In his companionships an only child is usually a bit uneasy and inclined to domineer. Stevenson is remembered as a boy by his cousin Robert as "something of a small, sickly prince." And an only child is precocious in thought. The young Louis was very much afraid of hell. He prayed much that his father and mother's game of whist in the evening might not be counted against them in the Judgment, and he began very early to become, what he never ceased through life to be, a lay preacher.

We have in the training of an only child, in the home, usually a rare opportunity. These intensively nurtured children have great possibilities. If they be abnormal, every genius is said to be abnormal, and many only children have turned out geniuses. They are often imaginative; their "playthings come alive;" they like to "play at books that they have read;" often, like Stevenson, they "have a fairy godmother in the soul." Stevenson himself owed a debt, which he realized and always acknowledged, that, like that Old Testament king, "he had been marvelously helped until he was strong." We forget that he who so loved "the land of story-books" did not himself read until he was eight years old, but depended upon being constantly read to by others. He was fond of tracing how his instinct of romance came from his father and his love of drama from "the grand, dramatic way" his nurse, who knew naught of playhouses, "had of reading

the Psalms." And when he was still but a grown-up child he spoke his indebtedness to his "teacher, tender, comrade, wife, fellow-farer true through life."

The influence of his training is seen in the distinct ideal to which Stevenson shaped his career. His father was his hero, and like him he wanted to be a lighthouse builder. Like the early Quakers, he was from childhood one of "the children of the Light." When a boy, his hope was to grow up and to go around with Leerie, the lamplighter, and light up the whole city. When he was larger, he and his chums used to hide small lanterns underneath their jackets and meet in a confederacy to rejoice in the gathered rays. Never did he more earnestly put his mature ideal in words than in the poem "To My Father." Therein he exulted in the great lighthouse builder's achievement:

"These are thy works, O father, these thy crown;
Along the yellowing sunset, and all night
Among the unnumbered stars of God they shine."

And so:

"The ship lies resting, where by reef and roost
Thou and thy lights have led her like a child."

"This hast thou done, and I—can I be base?
I must arise, O father, and to port
Some lost, complaining seaman pilot home."

Purely, faithfully indeed, the white light of Stevenson's genius, tended by conscience, has been to many readers a sure pilot.

Use in H.K.M. only
see footnote

FELLOW-TRAVELERS WITH A BIRD*

BY

MRS. ALICE MEYNELL

With the uncovenanted ways of a child you keep no tryst. You are the fellow-traveler of a bird.

No man's fancy could be beforehand, for instance, with a girl of four years old who dictated a letter to a distant cousin with the sweet and unimaginable message: "I hope you enjoy yourself with your loving dolls." A boy still younger, persuading his mother to come down from her heights and play with him on the floor, but sensible, perhaps, that there was a dignity to be observed none the less, entreated her, "Mother, do be a lady frog." No child in the past ever found the same replies as the girl of five whose father made that appeal to feeling which is doomed to a different, perverse, and unforeseen success. He was rather tired with writing, and had a mind to snare some of the yet uncaptured flock of her sympathies. "Do you know, I have been working hard, darling? I work to buy things for you." "Do you work," she asked, "to buy the lovely puddin's?" "Yes, even for these." The subject must have seemed to her to be worth pursuing. "And do you work to buy the fat? Because I don't like fat."

The sympathies, nevertheless, are there. The same child was to be soothed at night after a weeping dream that a skater had been drowned in the Kensington Round Pond. It was suggested to her that she should forget it by thinking about the one unfailing and gay subject—her wishes. "Do you know," she added, without loss of time, "what I should like best in all the world? A hundred dolls and a whistle!" Her mother was so overcome by this tremendous numeral that she could make no offer as to the dolls. But the whistle seemed practicable. "It is for me to whistle for cabs," said the child, with a sudden moderation, "when I go to parties." Another morning she came down radiant. "Did you hear a great noise in the miggle of the night? That was me crying. I cried because I dreamed that Cuckoo (a brother) had swallowed a bead into his nose."

The mere errors of children are unforeseen as nothing is—no, nothing feminine—in this adult world. "I've got a lotter than you," is the word of a very young egoist. Another child says, "I'd better go, bettern't I, Mother?" He calls a little space at the back of a London house "the backy-garden." A little creature proffers almost daily the reminder at luncheon—at tart-time: "Father, I hope you will remember that I am the favorite of the crust."

"It's *jolly* dull without you, Mother," says a little girl, who — gentlest of the gentle — has a dramatic sense of slang, of which she makes no secret. But she drops her voice somewhat to disguise her feats of metathesis, about which she has doubts, and which are involuntary: the

* From "Essays," by Alice Meynell. By permission of Charles Scribner's Sons, publishers, New York, and Wilfred Meynell.

"stand-wash," the "sweeping-crosser," the "sewing chamine."

At times children give to a word that slight variety which is the most touching kind of newness. Thus, a child of three asks you to save him. How moving a word, and how freshly said! He had heard of the "saving" of other things of interest—especially chocolate creams taken for safe-keeping—and he asks, "Who is going to save me to-day? Nurse is going out, will you save me, Mother?" The same little variant upon common use is in another child's courteous reply to a summons to help in the arrangement of some flowers, "I am quite at your ease."

A child, unconscious little author of things told in this record, was taken lately to see a fellow-author of somewhat different standing from her own, inasmuch as he is, among other things, a Saturday Reviewer. As he dwelt in a part of the southwest of the town unknown to her, she noted with interest the shops of the neighborhood as she went, for they might be those of the *fournisseurs* of her friend. "That is his bread-shop, and that is his book-shop. And that, Mother," she said finally, with even heightened sympathy, pausing before a blooming *parterre* of confectionery hard by the abode of her man of letters, "that, I suppose, is where he buys his sugar pigs."

In all her excursions into streets new to her, this same child is intent upon a certain quest—the quest of the genuine collector. We have all heard of collecting butterflies, of collecting china-dogs, of collecting cocked hats, and so forth; but her pursuit gives her a joy that costs her nothing except a sharp lookout upon the proper names all over shop-windows. No hoard was ever lighter than hers. "I began three weeks ago next Monday, Mother," she says with precision, "and I have got thirty-nine." "Thirty-nine what?" "Smiths."

The mere gathering of children's language would be much like collecting together a handful of flowers that should be all unique, single of their kind. In one thing, however, do children agree, and that is the rejection of most of the conventions of the authors who have reported them. They do not, for example, say, "me is;" their natural reply to "Are you?" is "I are." One child, pronouncing sweetly and neatly, will have nothing but the nominative pronoun. "Lift I up and let I see it raining," she bids; and told that it does not rain, resumes, "Lift I up and let I see it not raining."

There is something very cheerful and courageous in the setting-out of a child on a journey of speech with so small baggage and with so much confidence in the chances of the hedge. He goes free, a simple adventurer. Nor does he make any officious effort to invent anything strange or particularly expressive or descriptive. The child trusts genially to his hearer. A very young boy, excited by his first sight of sunflowers, was eager to describe them, and called them, without allowing himself to be checked for the trifle of a name, "summersets." This was simple and unexpected; so was the comment of a sister a very little older. "Why does he call those flowers summersets?" their mother said; and the girl, with a darkly brilliant look of humor and penetration, answered, "Because they are so big." There seemed to be no further question possible after an explanation that was presented thus charged with meaning.

To a later phase of life, when a little girl's vocabulary was, somewhat at random, growing larger, belong a few brave phrases hazarded to express a meaning well realized—a personal matter. Questioned as to the eating of an uncertain number of buns just before lunch, the child averred, "I took them just to appetize my hunger." As she betrayed a familiar knowledge of the tariff of an attractive confectioner, she was asked whether she and her sisters had been frequenting those little tables on their way from school. "I sometimes go in there, Mother," she confessed; "but I generally speculate outside."

This is the saying of a little boy who admired his much younger sister, and thought her forward in intelligence: "I wish people knew just how old she is, Mother, then they would know she is onward. They can easily see she is pretty, but they can't know that she is such an onward baby."

Thus speak the naturally unreluctant; but there are other children who in time betray a little consciousness as to where the adult sense of humor may be lurking in wait for them, obscure. These children may not be shy enough to suffer any self-checking in their talk, but they are now and then to be heard slurring a word of which they do not feel too sure. A little girl whose sensitiveness was barely enough to cause her to stop to choose between two words was wont to bring a cup of tea to the writing-table of her mother, who had often feigned indignation at the weakness of what her Irish maid always called "the infusion." "I'm afraid it's bosh again, Mother," said the child; and then, in a half whisper, "Is bosh right, or wash, Mother?" She was not told, and decided for herself, with doubts, for bosh. The afternoon cup left the kitchen an infusion, and reached the library "bosh" thenceforward.

THE CHILD IN THE HOUSE*

BY

WALTER PATER

THE old-fashioned, low wainscoting went round the rooms and up the staircase with carved balusters and shadowy angles, landing half-way up at a broad window, with a swallow's nest below the sill, and the blossom of an old pear-tree showing across it in late April, against the blue. At the next turning came the closet which held on its deep shelves the best china. Little angel faces and reedy flutings stood out round the fireplace of the children's room. And on the top of the house, above the large attic, where the white mice ran in the twilight—an infinite, unexplored wonderland of childish treasures: glass beads, empty scent-bottles still sweet, thrum of colored silks, among its lumber—a flat space of roof, railed round, gave a view of the neighboring steeples; for the house, as I said, stood near a great city, which sent up heavenward, over the twisting weather-vanes, not seldom, its beds of rolling cloud and smoke, touched with storm or sunshine.

But the child of whom I am writing did not hate the fog, because of the crimson lights which fell from it sometimes upon the chimneys, and the whites which gleamed through its openings, on summer mornings, on turret or pavement. For it is false to suppose that a child's sense of beauty is dependent on any choiceness, or special fineness, in the objects which present themselves to it, though this indeed comes to be the rule with most of us in later life; earlier, in some degree, we see inwardly; and the child finds for itself, and with unstinted delight, a difference for the sense, in those whites and reds through the smoke on very homely buildings, and in the gold of the dandelions at the roadside, just beyond the houses, in the lack of better ministries to its desire of beauty.

This house, then, stood not far beyond the gloom and rumors of the town, among high garden walls, bright all summer-time with goldenrod. The coming and going of travelers to the town along the way, the shadow of the streets, the sudden breadth of the neighboring gardens, the singular brightness of bright weather there, its singular darknesses, which linked themselves in his mind to certain engraved illustrations in the old big Bible at home, the coolness of the dark, cavernous shops around the great church, with its giddy winding stair up to the pigeons and the bells—a citadel of peace in the heart of the trouble—all this acted on his childish fancy, so that ever afterwards the like aspects and incidents never failed to throw him into a well-recognized imaginative mood, seeming actually to have become a part of the texture of his mind.

So the child of whom I am writing lived on there quietly; things without thus ministering to him, as he sat daily at the window with the bird-cage hanging below it, and his mother taught him to read, wondering at the ease with which he learned, and at the quickness of his memory. The perfume of the little flowers of the lime-tree fell through the air upon them, like rain; while time seemed to move ever more slowly to the murmur of bees in it, till it almost stood still on June afternoons.

How insignificant, at the moment, seem the influences of the sensible things which are tossed and fall and lie about us, so, or so, in the environment of early childhood. How indelibly, as we afterwards discover, they affect us; with what capricious attractions and associations they figure themselves on the white paper, the smooth wax of our ingenuous souls, giving form and feature, and, as it were, assigned house-room in our memory, to early experiences of feeling and thought, which abide with us ever afterwards. Our susceptibilities, the discovery of our powers, belong to this or the other well-remembered place in the material habitation—that little white room with the window, across which the heavy blossoms could beat so peevishly in the wind on gusty mornings: the early habitation thus gradually becomes a sort of material shrine or sanctuary of sentiment; and, irresistibly, little shapes, voices, accidents—the angle at which the sun in the morning fell on the pillow—become parts of the great chain wherewith we are bound.

And so for Florian the sense of harmony between his soul and its physical environment became, for a time at least, like perfectly played

* This is an account, by the writer of the most beautiful English that was written in the past century, of his own early boyhood. It portrays a type of child sensitive to color, to the beauty of everyday life, to religious feeling, and shows how, in a home where these things are valued, such a child may develop memories that will affect the whole of his after life. The story is condensed.—*W. B. F.*

music, and the life led there singularly tranquil and filled with a curious sense of self-possession. The love of security, of an habitually undisputed standing-ground or sleeping-place, came to count for much in the generation and correcting of his thoughts, and afterwards as a salutary principle of restraint in all his wanderings of spirit.

But upon this assured place, upon the child's assured soul, which resembled it, there came floating in from the larger world without, as at windows left ajar unknowingly, or over the high garden walls, two streams of impressions; the sentiments of beauty and pain—recognition of the visible, tangible, audible loveliness of things, and of the sorrow of the world, of grown people and children and animals, as a thing not to be put by in them.

From this point he could trace two predominant processes of mental change in him—the growth of an almost diseased sensibility to the spectacle of suffering, and, parallel with this, the rapid growth of a certain capacity of fascination by bright color and choice form—the sweet curvings, for instance, of the lips of those who seemed to him comely persons, modulated in such delicate unison to the things they said or sang,—marking early the activity in him of a more than customary sensuousness; the "lust of the eye," as the preacher says, which might lead him, one day, how far! Could he have foreseen the weariness of the way!

In music sometimes the two sorts of impressions came together, and he would weep, to the surprise of older people. Tears of joy, too, the child knew, also to older people's surprise; real tears, once, of relief from long-strung, childish expectation, when he found returned at evening, with new roses in her cheeks, the little sister who had been to a place where there was a wood, and brought back for him a treasure of fallen acorns, and black crow's feathers, and his peace at finding her again near him mingled all night with some intimate sense of the distant forest, the rumor of its breezes, with the glossy blackbirds aslant and the branches lifted in them, and of the perfect nicety of the little cups that fell. So those two elementary apprehensions of the tenderness and of the color in things grew apace in him, and were seen by him afterwards to send their roots back into the beginnings of life.

A book lay in an old bookcase, of which he cared to remember one picture—a woman sitting, with hands bound behind her, the dress, the cap, the hair, folded with a simplicity which touched him strangely, as if not by her own hands, but with some ambiguous care at the hands of others—Queen Marie Antoinette, on her way to execution—we all remember David's drawing, meant merely to make her ridiculous. The face that had been so high had learned to be mute and resistless; but, out of its very resistlessness, seemed now to call on men to have pity and forbear; and he took note of that, as he closed the book, as a thing to look at again, if he should at any time find himself tempted to be cruel.

Again, he would never quite forget the appeal in the small sister's face, in the garden under the lilacs, terrified at a spider lighted on her sleeve. He could trace back to the look then noted a certain mercy he conceived always for people in fear, even of little things, which seemed to make him, though but for a moment, capable of almost any sacrifice of himself.

Most poignantly of all he could recall, in unfading, minutest circumstance, the cry on the stair, sounding bitterly through the house, and struck into his soul forever, of an aged woman, his father's sister, come now to announce his death in distant India; how it seemed to make the aged woman like a child again; and, he knew not why, but this fancy was full of pity to him.

There were the little sorrows of the dumb animals too—of the white angora, with a dark tail like an ermine's, and a face like a flower, who fell into a lingering sickness, and became quite delicately human in its valetudinarianism, and came to have a hundred different expressions of voice—how it grew worse and worse, till it began to feel the light too much for it, and at last, after one wild morning of pain, the little soul flickered away from the body, quite worn to death already, and now but feebly retaining it.

I have remarked how, in the process of our brain-building, as the house of thought in which we live gets itself together like some airy bird's nest of floating thistledown and chance straws, compact at last, little accidents have their consequence; and thus it happened that, as he walked one evening, a garden gate, usually closed, stood open; and lo! within, a great red hawthorn, in full flower, embossing heavily the bleached and twisted trunk and branches, so aged that there were but few green leaves thereon—a plumage of tender, crimson fire out of the heart of the dry wood. The perfume of the tree had now and again reached him, in the currents of the wind, over the wall, and he had wondered what might be behind it, and was now allowed to fill his arms with the flowers—flowers enough for all the old blue-china pots along the chimney-piece, making fête in the children's room. The beauty of the thing struck home to him feverishly, and in dreams, all night, he loitered along a magic roadway of crimson flowers, which

seemed to open ruddily in thick, fresh masses about his feet, and fill softly all the little hollows in the banks on either side. Always afterwards, Summer by Summer, as the flowers came on, the blossom of the red hawthorn still seemed to him absolutely the reddest of all things; and the goodly crimson, still alive in the works of old Venetian masters, or old Flemish tapestries, called out always from afar the recollection of the flame in those perishing little petals, as it pulsed gradually out of them, kept long in the drawers of an old cabinet.

So he yielded himself to these things, to be played upon by them like a musical instrument, and began to note with deepening watchfulness, but always with some puzzled, unutterable longing in his enjoyment, the phases of the seasons and of the growing or waning day, down even to the shadowy changes wrought on bare wall or ceiling —the light cast up from the snow, bringing out their darkest angles; the brown light in the cloud, which meant rain; that almost too austere clearness, in the protracted light of the lengthening day, before warm weather began, as if it lingered but to make a severer workday, with the schoolbooks opened earlier and later; that beam of June sunshine, at last, as he lay awake before the time, a way of gold-dust across the darkness; all the humming, the freshness, the perfume, of the garden seemed to lie upon it. He yielded himself easily to religious impressions, and with a kind of mystical appetite for sacred things; the more as they came to him through a saintly person who loved him tenderly, and believed that this early preoccupation with them already marked the child out for a saint. He began to love, for their own sakes, church lights, holy days, all that belonged to the comely order of the sanctuary, the secrets of its white linen, and holy vessels, and fonts of pure water; and its purity and simplicity became the type of something he desired always to have about him in actual life. He pored over the pictures in religious books, and knew by heart the exact mode in which the wrestling angel grasped Jacob; how Jacob looked in his mysterious sleep; how the bells and pomegranates were attached to the hem of Aaron's vestment, sounding sweetly as he glided over the turf of the holy place. His way of conceiving religion came then to be in effect what it ever afterwards remained—a sacred history, indeed, but still more a sacred ideal,—a mirror, toward which men might turn away their eyes from vanity and dullness, and see themselves therein as angels, with their daily meat and drink, even, become a kind of sacred transaction. And he could hardly understand those who felt no such need at all, finding themselves quite happy without such heavenly companionship, and sacred double of their life, beside them.

Thus a constant substitution of the typical for the actual took place in his thoughts. Angels might be met by the way, under English elm or beech tree; mere messengers seemed like angels, bound on celestial errands; a deep mysticity brooded over real meetings and partings; marriages were made in Heaven; and deaths also, with hands of angels thereupon, to bear soul and body quietly asunder, each to its appointed rest. All the acts and accidents of daily life borrowed a sacred color and significance; the very colors of things became themselves weighty with meanings like the sacred stuffs of Moses' tabernacle; and for a time he walked through the world in a sustained, not unpleasurable awe, generated by the habitual recognition, beside every circumstance and event of life, of its celestial correspondent.

Sensibility—the desire of physical beauty—a strange biblical awe, which made any reference to the unseen act on him like solemn music—these qualities the child took away with him, when, at about the age of twelve years, he left the old house, and was taken to live in another place.

In childhood I never sowed a seed unless it was perennial—and that is why my garden lasts.—*Emily Dickinson.*

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WHY I WANTED TO LEARN TO READ*

BY

GEORGE BORROW

I HAD now attained the age of six; shall I state what intellectual progress I had been making up to this period? Alas! Upon this point I have little to say calculated to afford either pleasure or edification. I had increased rapidly in size and in strength. The growth of the mind, however, had by no means corresponded with that of the body. It is true I had acquired my letters and was by this time able to read imperfectly; but this was all; and even this poor triumph over absolute ignorance would never have been effected but for the unremitting attention of my parents, who, sometimes by threats, sometimes by entreaties, endeavored to rouse the dormant energies of my nature, and to bend my wishes to the acquisition of the rudiments of knowledge. But in influencing the wish lay the difficulty.

Let but the will of a human being be turned to any particular object, and it is ten to one that sooner or later he achieves it. At this time I may safely say that I harbored neither wishes nor hopes; I had as yet seen no object calculated to call them forth, and yet I took pleasure in many things which, perhaps unfortunately, were all within my sphere of enjoyment. I loved to look upon the heavens and to bask in the rays of the sun, or to sit beneath hedgerows and listen to the chirping of the birds, indulging the while in musing and meditation as far as my very limited circle of ideas would permit; but, unlike my brother, who was at this time at school, and whose rapid progress in every branch of instruction astonished and delighted his preceptors, I took no pleasure in books, whose use, indeed, I could scarcely comprehend, and bade fair to be as arrant a dunce as ever brought the blush of shame into the cheeks of anxious and affectionate parents.

But the time was now at hand when the ice which had hitherto bound the mind of the child with its benumbing power was to be thawed, and a world of sensations and ideas awakened to which it had hitherto been an entire stranger.

One day a young lady, an intimate acquaintance of our family, and godmother to my brother, drove up to the house in which we dwelt. She stayed some time conversing with my mother, and on rising to depart she put down on the table a small packet, exclaiming, "I have brought a little present for each of the boys: the one is a 'History of England,' which I intend for my godson when he returns from school; the other is—" and here she said something which escaped my ear, as I sat at some distance, moping in a corner —"I intend it for the youngest yonder," pointing to myself. She then departed, and, my mother going out shortly after, I was left alone.

I remember for some time sitting motionless in my corner, with my eyes bent upon the ground; at last I lifted my head and looked upon the packet as it lay on the table. All at once a strange sensation came over me such as I had never experienced before—a singular blending of curiosity, awe, and pleasure, the remembrance of which, even at this distance of time, produces a remarkable effect upon my nervous system. Such a feeling was now within me, certainly independent of what the eye had seen or the ear had heard.

A book of some description had been brought for me, a present by no means calculated to interest me. What cared I for books? I had already many into which I never looked but from compulsion; friends, moreover, had presented me with similar things before, which I had entirely disregarded; and what was there in this particular book, whose very title I did not know, calculated to attract me more than the rest? Yet something within me told me that my fate was connected with the book which had been last brought. So, after looking on the packet from my corner for a considerable time, I got up and went to the table.

The packet was lying where it had been left. I took it up. Had the envelope, which consisted of whitish-brown paper, been secured by a string or a seal, I should not have opened it, as I should have considered such an act almost in the light of a crime. The books, however, had been merely folded up, and I therefore considered that there

* Those of us who enjoy George Borrow's magical books, "Lavengro" and "The Bible in Spain," think of him as an outdoor man who owed less to books than any other English writer. Yet when he was a boy of six there came into his hands a book that aroused his mind and changed and marked the entire course of his life. These quoted pages, taken from "Lavengro," suggest how the skillful choice of a book may not only start a child in the reading passion but mold his whole future.—*W. B. F.*

could be no possible harm in inspecting them, more especially as I had received no injunction to the contrary. I undid the packet: it contained three books; two, from their similarity, seemed to be separate parts of one and the same work. They were handsomely bound, and to them I first turned my attention. I opened them successively and endeavored to make out their meaning. Their contents, however, as far as I was able to understand them, were by no means interesting. "Whoever pleases may read these books for me, and keep them too, into the bargain," said I to myself.

I now took up the third book: it did not resemble the others, being longer and considerably thicker; the binding was of dingy calf-skin. I opened it, and as I did so another strange thrill of pleasure shot through my frame. The first object on which my eyes rested was a picture; it was exceedingly well executed, at least the scene which it represented made a vivid impression upon me, which would hardly have been the case had the artist not been faithful to Nature.

A wild scene it was—a heavy sea and rocky shore, with mountains in the background, above which the moon was peering. Not far from the shore, upon the water, was a boat with two figures in it, one of which stood at the bow, pointing with what I knew to be a gun at a dreadful shape in the water; fire was flashing from the muzzle of the gun, and the monster appeared to be transfixed. I almost thought I heard its cry. I remained motionless, gazing upon the picture, scarcely daring to draw my breath, lest the new and wondrous world should vanish of which I had now obtained a glimpse. "Who are those people, and what could have brought them into that strange situation?" I asked of myself; and now the seed of curiosity, which had so long lain dormant, began to expand, and I vowed to myself to become speedily acquainted with the whole history of the people in the boat.

After looking on the picture till every mark and line in it were familiar to me, I turned over various leaves till I came to another engraving —a new source of wonder—a low sandy beach on which the furious sea was breaking in mountainlike billows; cloud and rack deformed the firmament, which wore a dull and leadenlike hue; gulls and other aquatic fowls were toppling upon the blast or skimming over the tops of the maddening waves. "Mercy upon him! He must be drowned!" I exclaimed, as my eyes fell upon a poor wretch who appeared to be striving to reach the shore; he was upon his legs, but was evidently half smothered with the brine; high above his head curled a horrible billow, as if to engulf him forever. "He must be drowned! He must be drowned!" I almost shrieked, and dropped the book.

I soon snatched it up again, and now my eye lighted on a third picture—again a shore, but what a sweet and lovely one, and how I wished to be treading it! There were beautiful shells lying on the smooth white sand; some were empty like those I had occasionally seen on marble mantelpieces, but out of others peered the heads and bodies of wondrous crayfish; a wood of thick green trees skirted the beach and partly shaded it from the rays of the sun, which shone hot above, while the waves slightly crested with foam were gently curling against it. There was a human figure upon the beach, wild and uncouth, clad in the skins of animals, with a huge cap on his head, a hatchet at his girdle, and in his hand a gun; his feet and legs were bare; he stood in an attitude of horror and surprise; his body was bent far back, and his eyes, which seemed starting out of his head, were fixed upon a mark on the sand—a large distinct mark—a human footprint!

Reader, is it necessary to name the book which now stood open in my hand, and whose very prints, feeble expounders of its wondrous lines, had produced within me emotions strange and novel? Scarcely, for it was a book which has exerted over the minds of Englishmen an influence certainly greater than any other of modern times, which has been in most people's hands, and with the contents of which even those who can not read are to a certain extent acquainted; a book from which the most luxuriant and fertile of our modern prose writers have drunk inspiration; a book, moreover, to which, from the hardy deeds which it narrates, and the spirit of strange and romantic enterprise which it tends to awaken, England owes many of her astonishing discoveries both by sea and land, and no inconsiderable part of her naval glory.

Hail to thee, spirit of Defoe! What does not my own poor self owe to thee? England has better bards than either Greece or Rome, yet I could spare them easier far than Defoe, "unabashed Defoe," as the hunchbacked rhymer styled him.

The true chord had now been touched; a raging curiosity with respect to the contents of the volume, whose engravings had fascinated my eye, burned within me, and I never rested until I had fully satisfied it; weeks succeeded weeks, months followed months, and the wondrous volume was my only study and principal source of amusement. For hours together I would sit poring over a page till I had become acquainted with the import of every line.

SPRING FLOWERS

From the Painting by John T. Peele in the Metropolitan Museum of Art

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"UNA MARY"

BY

WILLIAM BYRON FORBUSH

THE fact that Una Hunt has remembered and recorded more vividly than anyone else the imaginative and religious life of early childhood caused G. Stanley Hall to break his rule of refusing to recommend popular books, and to go so far as to say that "Una Mary" is one of the most important contributions to child study that has been made of late, and even to add, "I wish I could have written it myself."

"Una Mary," says the author in her Preface, "was the deep, inner, real part of me that no one else seemed to know was there." This sentence at once suggests the sharp contrast between this study and that of "Penrod." Tarkington hardly intimates anywhere that his hero had either ideals or dreams. He was secretive, it is true, and his parents misunderstood him. He had a vague desire to be a romantic hero, but his time was mostly spent in concocting plans which should involve violent action and general consternation in the neighborhood. He had almost no inner life; he had time for none.

Una Mary was not herself simply because she was a girl, for she was unlike any other girls that she knew, though probably there are more girls of her type than boys. She was subjective, as Penrod was objective. Penrod was a problem because nobody knew what he would think of next, but Una Mary was not a problem because, since her thoughts usually did not lead to striking actions, nobody suspected that she was thinking. Her acts as well as her thoughts were secret. She lived an isolated, shrinking, though not often unhappy soul-life.

Una was the child of cultivated, Boston-bred parents, Unitarian in religious conviction, scientific of viewpoint, earnestly simple and austere in their plain living and high thinking. These dun, intellectual rooks did not realize that a cardinal bird had found a home in their nest. They gave her careful ethical training, but they thought it unwise to explain God to her until she was old enough to understand Him, intellectually. They answered her questions with some caution, and they did not trouble to do that more important thing, ask her questions in return. They dressed this bright spirit with such puritan plainness that she was continually conscious that her clothes were unlike her, as they were unlike the clothes of her young companions. It was this last fact, that she knew herself to be unlike her garments, that emphasized the inner self to which she gave the name, "Una Mary," and caused the Una Hunt that everybody knew to remain simply the mask for the eager little life that was within.

The distinction of Una was her imagination. To her the lighted street in Winter was like one great Christmas tree "with the street lamps for candles," chessmen were the heroes of the fairy-tale world, the patterns on a Persian rug were the scenery of a world of fancy, and even the much-admired mole on her finger was a jeweled finger ring. She lived with an imaginary playmate, and she was haunted by an imp.

Una seems to have had more friends among adults than among children. She preferred boys to girls as comrades, and among both she was a leader, having discovered not only that her anger was terrifying to them, but that she could get her way even by simulating wrath, which she accomplished by putting her hands in front of her face while she frowned and fixed her jaws.

Una was upon a perpetual quest. She wanted the reasons for things: How babies come into the world—which her mother delayed telling her; the nature and motions of the stars—which her scientist-father was glad to explain to her; and all that concerns this ball on which we live. But chiefly she longed to know what or who was behind it all. The stages of this greater quest are pathetically interesting. The mistake that Una's parents made was in the very earnestness of their desire that she should not think about God until she could think correctly, forgetting, as she herself says, that "it makes very little difference what people think about God if they do not know God." Righteousness and right thinking were what her parents had to teach, but love, obedience, and worship were what Una had to give.

The story of Una shows us that the child is an innate worshiper. She turned from the star Arcturus to the goddess Minerva, of whom she was told in mythology more than of the Christian God, and built her an altar in the orchard of stones and broken china and crystals. She knelt in the branches of a tree to pray toward the stars,

and there later she placed her little altar to the Virgin, when her colored mammy had taken her to a Catholic church. The silence alike of a plain Quaker meeting-house and of the nave of the huge church fed her soul as did not the Protestant service of worship, where "the minister and all the people felt they were doing God a favor." Sunday-school, too, did her no good, because it was (this was a generation ago) "just a dull mass of petty drudgery unillumined and unexplained."

This little life, so eager and wistful, offers its lessons to us who have to do with children of sensitive and fanciful nature. Una's deepest need was confidence. Her reserve should not have been broken down, but it would have yielded much to loving inquiry. Many of her black terrors could have been cleared up with a single word. She could have been given childlike teachings about God and particularly about Jesus, through whom she herself eventually made intermediation, that would have sanctified and spiritualized even her nature-worship and her love of beauty. She seems to have needed, as many children need, material aids to faith. In her later girlhood, even when her thought had clarified, she found the Monument, the most beautiful thing in Washington, "the pathway of her prayers to God." Such a child needs hymns of aspiration and many things that are the satisfaction of wonder. To such a child the teaching of duty easily becomes entirely detached from religion, as in the case of Una, to whom the Golden Rule was simply the Moloch "Dooun Tothers," to whom whatsoever she loved best was frequently sacrificed. When Jesus had been made known to her as the dearest Friend of her girlhood, He not only assumed all the charm of the imaginary playmate of her early schooldays, but became the object of devotion, to whom giving was a joy.

It is also of moment to those, not parents, who have to do with children of rich inner lives, to remember that Una at different times during her girlhood was enlightened and comforted by those not of her own household who were willing to serve her in one of two ways, by a thoughtful gift, and by listening to her. To listen at the door of such a life is to bear the very spirit and the goings-on of a fairyland soul. Delicate and loving indeed is the touch to which such a door opens.

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"EMMY LOU"

BY

WILLIAM BYRON FORBUSH

"Emmy Lou" is the story of the development of a normal little girl from six to sixteen. It is valuable, and delicious, not only because it pictures a specific type of girlhood, but because it tells us how such a girl grows.

We first meet Emmy, whose mother had gone South and from there to heaven, as she starts from the home of her aunts and her uncle to the primer world. She is truly a little sister to the boy who stood on the burning deck, for, like him, never venturing to reason why, she always does just what she is told. She takes her slate, her sponge, and her small bottle of water, just as she sees other little girls do. She copies digits till her fingers cramp, at teacher's orders, and when she is told to stay after school, and teacher goes off and forgets her there, the scared child remains alone in the big schoolhouse till it is dark and then hides in the coal box. She even, in her innocence, takes hold of the loose end of the extended rubber that mischievous Billy holds out to her in school and suffers, with unrebuking patience, the smart to her hand when Billy lets go.

Emmy is slow but persistent. She drops at once to the foot of her class. She memorizes her reading lesson and recites it, indifferent as to whether the book is upside down or not. She invents a device of making excellent drawings with the aid of tissue-paper. But she did not stay always at the foot, and "the day after a lesson Emmy Lou knew it." All she needed was a little more time.

And that is the summary of Emmy Lou's development. All she needed was time to blossom. It would have been hard when she was six or even when she was twelve to prophesy what Emmy Lou would grow to, but it is not hard to see, at the end, that all she became grew out of all that she had been. Of course, this is true of all of us, but when we read about Una Mary we found her always unexpected. Emmy Lou never passed through Una Mary's pagan stage. Una Mary was always plucking herself up or being plucked up by the roots. It is pleasant to note that those who loved Emmy Lou never tried to hurry her. And Emmy Lou herself never would be hurried.

One of the most valuable parts of the story

consists of the studies of Emmy Lou's teachers. First was Miss Clara, red-haired, tart but kind; then a large, forgetful lady in bombazine; white-haired "Dear Teacher"; pretty Miss Jenny; Miss Lizzie, who was unfair because she was neurotic; square Miss Carmichael, who "rubbed her nose with her knuckle like a man"; the male principal, who could see a joke even when it was on himself; and best of all, Miss Fanny, who "was a real Person. The others had been Teachers." The catalogue of Emmy Lou's relatives, as well as of her teachers, suggests how frequently the education of a child is made up chiefly of a forced adjustment of their childlikeness to our adult ideas. Is not our parental discipline usually conducted on this principle?

But Emmy Lou, though molded, could not be spoiled by school. We behold in her case how the sluggish, silent child who sometimes vexes us by her reticence and stodginess grows steadily up from conventionality to individuality. Together with her geography she reads fairy-books; her heart is in Bagdad or Nottingham Forest, while her body is in school; and by and by she is shyly composing verses of her own. Nobody knows her dreams; indeed, nobody knows that Emmy Lou can have dreams.

In the last chapters Emmy Lou has just become a woman. The signs are that she has begun to find comfort in a mirror, that she sometimes yields to sudden tears of sympathy, and that she "laughs for herself."

After sixteen it is not so hard to foretell her career. She would go on to college, laughed at and loved for her honesty. William, who had been Billy, would intervene at times, as well as others. She would become what we somewhat regretfully call "the old-fashioned kind," meaning of a fashion of beauty and mother-wit and tenderness that never grows old. She would set her life to another's, like noble music unto noble words; she would become a beautiful and cherished mother; she would be in the church and community a present version of the Wise Woman of the Old Testament. Thank God, that kind is not obsolete!

We do not pay enough attention to average children. Every record in child-study is a study of youngsters who are extremists. In the home and the school we find ourselves giving most attention to the most hopeful and the most hopeless. The hopeless ones challenge us by their misdemeanors or win us by their mischievousness. The hopeful ones seem most likely to reward our skill. Our best teaching and training go to those exceptional ones. Perhaps the reason that the average children turn out so well is because Heaven helps those who have to help themselves. What would happen if, in some skillful way, child-study could secure for us confessions from those children who are not confessional by nature? What might we learn to make us self-reproachful from those little people who never think of reproaching us, accepting both our cruelty and our stupidity as part of the scheme of things? What encouragement would be ours if we should follow the future of many who never could learn their lessons well till the day after! And how rewarding may be the work of teacher or parent who tarries beside the child who, like Emmy Lou and the tortoise, plod on until they reach life's best prizes!

THE CHILDREN IN KENSINGTON GARDENS*

BY

JAMES DOUGLAS

KENSINGTON GARDENS, for the first time within the memory of little men and little women, is a paradise of leaves. The old trees throw their leaves at the children like confetti, and the more they throw the more they seem to have left. For weeks they have been pelting the babes with crinkled gold and crumpled brown and crackling red, and still their branches are heavy with unsquandered hoards. The neat little animals toil from dawn till dark at their task of tidying earth's disorder. They pile the leaves in little hills and carry them away in carts. They burn them diligently, and the smoke of their burning rises like the fumes of a shrine. But they can not gather the leaves and burn them as quickly as they fall. The children go forth every morning and find their store of leaves replenished.

It is a pleasant sight, the brown-legged children among the brown leaves. The other day they were building castles of sand on the seashore. Now the spade and the pail are rusting in the nursery corner. The little tin box for making sand-bricks lies battered on the floor. The little

* From the *London Morning Leader.*

tin shapes that made so many pies and puddings are neglected. The children are no longer artists in sand. They are artists in leaves. Instead of the spade, the rake. Yes, the rake is now the scepter of childhood in Kensington Gardens. Every babe yearns for a toy rake. There has been a run on rakes.

The shops have failed to meet the sudden demand for rakes. How could the manufacturers of toy rakes foresee an October that would ape the manners of August and parody the airs of July?

If you wish to discover the imaginative genius of the babe, go and sit among the leaves in sackcloth and ashes. Hide behind a chestnut tree and watch the solemn little fairies weaving enchantments out of the magic carpet of Autumn. Do not intrude upon the mystery. Do not shatter the spell with your clumsy sentiment or your hackneyed fancy. Hold your stupid breath and look on at the rites of youth. Imitate the wise nurses who are sewing soberly under the trees. They are the white-robed priestesses of the temple of infancy. They are too sensible to meddle with the innocent folly of childhood. They know the secret of liberty, the wonder of freedom. They carefully refrain from the impertinence of teaching youth how to be young and childhood how to be childish.

Steal on tiptoe toward that solitary child on whose honey-colored hair the strange light is shining, the light that has been filtered by the yellow leaves. The light has been transmuted by the double enchantment of leaf and trees. The stained foliage stains the sunbeams with a tender loveliness that was not theirs as they volplaned down the abyss of space through the press and throng of stars. The whole Spring and the whole Summer is squeezed into the shower of sifted gold that shimmers on the child's honey-colored hair.

But hush! The child is not conscious, is not aware. She has no autumnal emotions. She is not touched by false pathos. She is not sighing over the bare, ruined choirs where late the sweet birds sang. She looks upon Autumn as a playmate, and the leaves as a jolly substitute for sand. She stoops with her hair hanging round her grave little face and rakes the leaves into a circle. In the center of the circle she deposits a treasure of chestnuts and acorns. If you could peep into her busy little brain you could see fancies and fantasies fluttering like white butterflies. That amphitheater of leaves is her fairyland. She peoples it with living marvels and miracles. She dreams long dreams as she plies her rake, and they are happy dreams woven out of magical nothings.

If you are so rude as to ask her what she is doing, she will tell you that she is building a house of leaves. It is not in your opinion like any house that ever was built in any age on any soil under any sky. And it is not. It is a house of dreams. It does not satisfy your imagination, but it satisfies hers. She prefers to believe in things that are hard to believe in, and her house of leaves is more real to her than her doll's house or her father's house or her house of colored bricks. Don't argue with her. Let her build her house of leaves.

Use in H.K.M. only.
see footnote

THE DARK *

BY

JOAN ARDEN

When we were quite young, Bertrand and I used to tell each other stories every night when we were in bed and all was dark and still. They were generally stories about the adventures of animals—no love-interest was allowed—and on the nights when it was my turn to tell one, I used to get sleepy and my story would gradually drop off in the middle of a sentence. "Go on," came vigorously from the other bed. "They all lived happily ever after; I'm going to sleep now," I would reply.

Those were generally peaceful nights, but once I woke up in the night and heard a step outside, and the ring of the metal end of a walking-stick on the gravel. I breathed out, "Bertrand, are you awake?" and at the same time he asked if I was awake. We had both heard the same noise, and it became more fearful for that reason.

When I was left alone, strange things would happen in the dark. Once I heard the gravel crunching under the wheels of a carriage that drove furiously up to the front door, and then

* From "A Childhood," by Joan Arden; used by permission of Bowes & Bowes, Cambridge, England, and the Macmillan Company, New York.

the grating of the bell as it was pulled, and then —silence.

There was something strange that lived especially in the darkness of the stairs. When I was sent from the dining-room to fetch something from upstairs, the Thing would let me go up safely, but when I began to come down it came behind me. I rushed down, but the faster I ran the closer it came, till I heard the whirring of something near my ears and the feel of something near my throat. Then I threw myself against the dining-room door and opened it. The room was full of light and peace, and no one in there knew of the terror outside, and I shut the door quietly behind me.

Even worse than the terrors on the stairs were the terrors which lurked in dark corners outside the house. There were sudden sharp corners and yard doors, and a narrow place between two walls. I once asked myself if, by running round the house at night, I would save my father's and mother's lives, could I do it? I decided that I could not.

Another dreadful thing was to hear the rain falling insistently at night when I was alone in bed. It once poured down with a growing swell of noise, and I called out to a nursemaid who was passing the door, "The rain will come over the house and we shall be drowned!" She came up to my bed and said, "It's all right. God promised never to drown the world again, and when the rain's loudest, it soon gets gentle again." And with a great peace I could listen boldly to the dreaded rain and hear it getting gentler and gentler, just as she had said, and I dropped asleep to faint dripping from the full gutters.

I would wake up sometimes quaking with fright, and unable to realize that I had got back into ordinary life again, until some known bits of furniture and the shape of the walls would loom clear, and the horror was safely behind me. I can not remember many of these bad dreams, but there was one that kept coming back. I stood at the top of the bare backstairs, and people pushed me so violently that I fell downstairs. There was a fearful feeling in my throat that I had no longer any hold on the earth, and that I must be smashed against the wall at the bottom of the stairs, when suddenly I was floating calmly down. But as soon as I touched the ground at the end of the stairs I was up at the top; and the same thing happened again, with the same fright, though I knew that I should fly instead of falling when I was pushed down.

There were dreams too of being madly chased, and there were times of great noise and fear, when I shouted with all my might, and felt as if I should burst the world, and just when everything was on the edge of horror, I found myself lying in bed, dazed but still, and the end of my bed was firm to look at and the room was quiet. But I always remembered from that time that I could shout myself out of a bad dream when it became unbearable. I was ashamed to tell anybody about these horrors, so when a grown-up sister was once sleeping in the same room, and I woke up in a fright, I said timidly, "May I come into your bed? I've got a sore throat."

One dream left a great fear behind it which followed me into my waking life—the fear of being drowned. I dreamed that I boldly said I would walk to the river and drink out of it on a Sunday, though I had been warned that something dreadful would happen if I did. I went and lay on my face and drank the cold water in my hot, curved hand. But at once the arms of the Devil dragged me under the water, and he swam with me, holding me very closely and firmly so that I saw his horrid face, black and gleaming with wicked pleasure, with a bent nose and pointed ears and sprouting horns. I woke just when it seemed impossible to draw another gasping breath.

It was not till many years later that the bad dreams left me, and I had such beautiful ones that I used to try to keep my mind still in the dream-state when I felt the clearness of every day steadily coming over me.

The words of prayers and hymns generally passed through my mind without being understood, or meaning something different and often absurd, but there was one prayer that we used every evening, whose words came hot from my heart: "Lighten our darkness, we beseech Thee, O Lord; and by Thy great mercy defend us from all perils and dangers of this night," and I felt that it acted partly as a charm, and that I could not possibly be safe unless I had said it. There were also some lines of a hymn which was sometimes sung in church:

> "O may no evil thing draw near,
> To do us harm or cause us fear . . ."

I sang them fervently, for they seemed to be more important when they were sung by many people than when they were said by one.

I remember one day when I was about five or six I was given some sewing. I was left all alone to do it in a big room. The needle came unthreaded, and I could not thread it again though I tried for a long time. Then, in annoyance, I stamped round the table. Suddenly I said, "God, you are a fool." The words came out with a rush, and it felt as if something inside me had

spoken which was not really myself at all, for I was a religious and obedient child, and I had never called even a human being a fool. As suddenly as the words had come out I felt bitter sorrow for them, and I remember praying at once that they might be forgiven. But next time I went to church, when I heard the commandment, "Thou shalt not take the name of the Lord thy God in vain, for the Lord will not hold him guiltless that taketh His name in vain," I felt certain that I had now broken that commandment, and I saw that the Lord would never forgive me. After that, whenever I went to church and heard the Third Commandment, I knew it was being read especially for me, and at other times too my sin kept coming back to me.

One night, lying awake, I was so tortured with the idea that I called out to Bertrand, who was sleeping in the same room, "Bertrand, if someone takes the name of the Lord in vain, will he ever be forgiven?" "No," said Bertrand briskly and cheerfully. After that I was quite sure that there was no hope for me. But I gradually grew older and forgot my sin.

There were some months one Summer when I found it difficult to sleep, and I came to dread the long silences of the night. I was sent to bed when it was still light, and as it grew colder and darker I tried to think I should go to sleep in a minute; then there would be flickering candle-lights through the half-open door, the creaking of bare wooden stairs under heavy feet as the servants went up to bed, and the house was quieter.

There was a long space of silence; then my mother came quietly up and into my room, surprised to find me awake. I would tell her I was just going to sleep and was very sleepy. After that it grew worse; there was only one more human sound to wait for—the shutting of the study door, the click of the hall shutters, and then my father's slow footsteps slightly dragging upstairs, and his stride along the passage. After that there was a black silence, only broken by occasional ghostly noises, on hearing which I dared not look or move, and lay there sweating with fright, repeating prayers with no pause at the end, but beginning again at once for fear lest a goblin should slip in between.

I remember that my mother had once said how beautiful the stillness of the night was, and I repeated that to myself again and again when the sharpness of some fright had passed, and I no longer needed to pray. I could feel how big and wonderful the quietness was for a few minutes, but then there would come ghostly noises, like wood-chopping under the trees in the back garden, or a step on the gravel, and everything but fear was shattered. When there was wind it was better, because the wind-spirits were known and friendly, and they drowned the half-human sounds. Once, in the moonlight, I looked out of the window at the strange, bright gravel path like a river running between the dark lawns. Then I crept quickly back to bed, in fear of what I might see coming out of those sharp black shadows.

Then sometimes, as I lay there with my eyes hard shut, the hesitating notes of a bird would sound from the garden, and when I opened my eyes for a moment, the cold light of dawn was slipping into the room, and the singing of the birds gradually grew into a great chorus. That was the most hopeless time of all. I feared it, and lay there, hot and miserable, for it meant another night had gone, and I could no longer hope to sleep before day came. And yet I was aware of the beauty of that singing in the pale light. After that, I used to drop off into an uneasy sleep.

Use on H.K.M. only see footnote

MEMOIRS OF A CHILD: PEOPLE *

BY

ANNIE STEGER WINSTON

On the whole, one was decidedly easier in the society of one's contemporaries than in that of miscellaneous adults, who, as it seemed to the child, were not to be depended upon. Few adults, indeed, except those nearest to her by ties of blood, and one or two who especially petted her, played any real part in the child's life, or were much considered by her. Broadly speaking, the child's world was peopled by children. Almost all adults who entered it, entered it only as foreigners and aliens, with whom no satisfactory medium of communication existed, and in whose society, consequently, there were likely to be unexpected and disconcerting developments.

* From "Memoirs of a Child," by Annie Steger Winston. By permission of Longmans, Green & Company, publishers, New York.

There was, for instance, a lady with whom the child had begun to feel almost on terms of intimacy, from her letting her sit and watch her paint pictures. This was to the child a priceless privilege, the very smell of the oil and turpentine seeming to her delicious. But one day, instead of letting her feet dangle as usual from her chair, she rested them upon the rung. This was luxurious, but not well, perhaps, for the lady's chair, for so it struck the lady as she chanced to look up. And so she told her—gently enough, no doubt, for she was fond of the child—not to do that,—not to put her feet on the chair that way. And immediately the child's whole pleasure faded, and there remained a sore spot in the child's memory.

Then there was a lady to whom the child was telling something, incidentally using the word raggetty, which was perfectly current in her own world; and the lady, instead of listening, told her not to say *raggetty,* but *ragged;* which effectually quenched the impulse to conversation, and made the child feel very small and ignorant indeed.

The child, I think, was quite as exacting in her ideal of politeness toward herself then as she was afterwards, when no longer a child. And adult manners struck her as, on the whole, imperfect. Grown people would whisper and also exclude one from portions of the conversation. They would make personal remarks. They often had highly perverted ideas of humor, leading them to put one in excessively uncomfortable and embarrassing positions for their own amusement, and preposterous misconceptions of the agreeable, in that the child was expected to enjoy these excruciating pleasantries.

The child, for example, was sent once to buy some trifling thing—a yard of cambric, I think—and given just the small sum necessary to purchase it. She asked for it at the store, and a very tall old gentleman measured it, cut it off, and began to wrap it up. And then the child, as a preliminary to laying down the money she had brought, said conventionally, "How much is it?" The old gentleman fixed his eyes on her very solemnly, and said, "Two dollars," to the child's utter consternation and confusion. And then he evidently expected her to laugh when he explained that it was a joke!

One of the few figures that stand out distinctly in the very dawn of memory, more distinctly even than the child's nurse, is the plump, good-natured cook who used to comfort the child upon occasion with soft bits of plastic, sweet-smelling dough—an unfailing antidote to grief. The nurse, as subsequent acquaintance assured me, was a worthy but rather phlegmatic person, without especial tact or resourcefulness. She did, however, introduce the child to the Tar Baby, as I dimly remember.

Elderly colored people, on the whole, seemed to the child among the most agreeable of adults, particularly those who, under the old *régime,* had belonged to the family. Some of these had established themselves upon the outskirts of the city, and would come in from time to time to spend the day, bringing offerings of apples and peanuts in the bottom of capacious, otherwise empty, baskets. There were others of this class whom the child knew in the country; and, taking them altogether, they seemed to her to be delightful persons, thoroughly cheerful, sympathetic, and tactful, and very happy in their conceptions of hospitality, especially when it took the shape of smoking-hot ash-cakes.

The child knew, though not intimately, two or three rather notable people. There was, for instance, a little withered woman who came to the house sometimes to do some sort of work, which once, at any rate, must have involved the use of a hammer, for the solitary remark of hers which survives intact is a rather wistful reference to such a tool, one presumably provided by the family for her temporary use. "This," she said, "is a might good *harmer.* I wish 'twas mine!" Her unique distinction was that her husband had been massa-*creed* by the Indians; an event which the child dimly connected with the massacre at Jamestown, and which thus cast about the widow the glamor of historic as well as tragic dignity.

Hers, however, after all, was only reflected glory. In the person of one of her own uncles by marriage the child saw with horror and fascination an actual victim of the process of scalping at the hands of the ruthless redskins. This gentleman had a perfectly bald and shining crown, rendered conspicuous by the darkness of the surrounding hair. Anybody could see at a glance that he had been scalped; and then she knew it, besides, because his own son had told her so.

An interest more pleasant attached to a good-natured Italian confectioner named Columbus, whom the child respected as the discoverer of America.

There was a very black man, however, named Edmund—a sort of preacher, I think, but in his lay capacity a general-utility man about the house—who, in a different way, was still more impressive. For he claimed, or so the child understood, that he could pray for anybody to die, and the person would die. This was very awful to think of, and made the child respect him very much; though it may possibly have been only a grim joke—a specious association of unrelated

propositions, like the famous sentence current in the child's world and designed for the confusion of the unwary, "I saw a horse-fly over the river, and a little dog sitting on its tail."

A very little, decrepit old woman who used to go about gathering sticks is another figure which remains vivid; not so much from its inherent interest (though the child was deeply and sincerely sorry for her) as because she appeared in the child's day-dreams as a sort of fairy godmother. For the child had been very polite to her—not, I am afraid, without ulterior motives—and had helped her in her stick-gathering; and surely this should have resulted, according to all precedent, in the making of the child's fortune.

But the really important personages, I repeat, outside of her own family, were children. What they said and thought of things in general outweighed beyond all comparison ordinary adult judgment. It was they who really made public opinion; they who laid down authoritative laws of etiquette and convention. Boys, however, did not count. For one was not supposed to take any notice of boys.

Among the little *coterie* of cousins, some visiting and some at home, that would gather in the country, the conventional thing was to hate boys with indiscriminate hatred—all, that is, except one's nearest kin—and utterly and ostentatiously to abjure their society. This attitude the child knew to be mainly a polite fiction, a social convention not unmixed with coquetry, but it reacted upon the imagination, and made one feel something like real panic when flying from possible pursuit.

One day the child and some of the other children were playing peacefully in a broken-down carriage, when there appeared upon the scene a cousin a good deal older than herself, and a friend who was visiting him, from the latter of whom the children had consistently flown. One boy took his station upon one side of the carriage and the other upon the other, looking in alternately at opposite doors, chanting a strophe and antistrophe of polite inquiry, one vanishing as the other appeared, like figures in a Swiss clock.

It was very exasperating and confusing; the more so, that these attentions seemed to be pointedly addressed to the child; and most of all, perhaps, because the child was conscious of rather admiring the visitor, which was treason to convention. So confusing it became at last that it was not to be borne, and the child flew at the visitor's rhythmically reappearing head with a sudden reckless abandon of resentment which she could never afterward recall without a blush. This deplorable occurrence really marks an era in the child's life, for after that she knew beyond question that she was a Spitfire; which was her first definite and distinct conception of Herself.

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THE NERVOUS CHILD

BY

LEONARD GUTHRIE, M.D., F.R.S.C.P.

A NERVOUS child is not merely one that is timid and shy, one that trembles, shakes, changes color, and stammers when notice is taken of it. No doubt these are obvious signs of what is called nervousness, but they form but a part of the nervous or neurotic temperament.

What is meant by the neurotic temperament? Before answering this question it is necessary briefly to remind you that the nervous system, brain and spinal cord as a whole, is made up of countless myriads of nervous systems in miniature, each of which is called a "neuron." Each neuron consists of a center or cell, which receives stimuli or impressions conveyed by sensory nerves from all parts of the body (through what are called the afferent or sensory tracts in the spinal cord and brain). Each neuron stores such impressions in the form of potential energy, which is converted from time to time into active energy distributed through the efferent or motor tracts and nerves to the various muscles and organs of the body.

The main functions of the nervous system are to receive and store impressions and to give them out in the form of energy or action. I make no attempt to define "energy." Energy is life, and no man knows its nature or origin. But it is certain that all growth and development of viable structures depends on irritation or stimulation.

The *neurotic temperament* consists in a peculiar hypersensitiveness in the perception of stimuli, an unduly active response thereto, together with instability or peculiarity in regard to storage of impressions, and their conversion from potential into active energy. In most cases, though not in all, there is deficiency of control over normal, primitive reactions to stimuli or impressions, and in all cases, without exception, there is a strong tendency to fatigue and prostration arising from expenditure of energy.

It may seem a hard saying that *mental* and *intellectual* processes are but reactions to stimuli, yet on reflection it is clear that they are all evolved through stimulation of our eyes and ears by light and sound, of our olfactory and taste organs, by odorous and sapid substances, of our organs of common sensation by heat, cold, painful and pleasurable impressions.

Professors James and Lange trace emotions to sensations derived from the activity of certain muscles (voluntary and involuntary) and glands. Under a stimulus, pleasurable or otherwise, voluntary muscles are thrown into activity and the characteristic attitudes expressive of emotion are involuntarily assumed. The stimulus also excites activity in *in*voluntary muscles, giving rise to certain changes in the circulation, such as increased or diminished frequency of the pulse, flushing, pallor, "goose flesh," and also to increased or diminished activity of the lachrymal, salivary, intestinal, and sweat glands.

The various sensations induced by attitudes, gestures, circulatory, secretory and other physical conditions and changes, give rise to the different kinds of emotions; and the neurotic child or individual is unduly *emotional* because the physical changes mentioned in heart, circulation, and glandular secretion are too readily induced in him by insignificant internal or external stimuli. Both sensitiveness and reaction to such stimuli are exaggerated.

The mechanism by which the physical concomitants of emotion (namely, acceleration or slowing of the heart, pallor, flushing, trembling, changes in the character of respiration, increase or suppression of glandular secretions) are produced,

is the *sympathetic nervous system*, which governs circulation of the blood and therefore the functions of all organs in the body. Hence emotions must be regarded as dependent on the sensitiveness and activity of the sympathetic nervous system, and the emotional or neurotic person is one in whom such sensitiveness and activity are unduly heightened.

It is beside my purpose to dwell upon the *medical* aspects of the neurotic temperament, but I may say that the great majority of the disorders of health with which it is associated are due to irritability, hypersensitiveness, and abnormal excess of reaction to stimuli on the part of the sympathetic nervous system.

It is a curious fact that the physical concomitants of emotions become in time so readily induced in neurotic individuals that they cease to be associated with the emotions themselves, but are regarded by the patient and his friends as symptoms of various fell diseases.

Although the neurotic individual is one whose emotions are readily excited by their physical concomitants, and these again are reactions to most insignificant stimuli, many whose emotions are most readily aroused and deeply felt display them least by outward manifestations, and these form an important class of nervous or neurotic persons.

Types of Neurotic Temperament.

Although subdivisions are endless, there are two main types of neurotic temperament: (1) The *unrestrained;* (2) the *restrained* or receptive type.

The Unrestrained Type.—In persons of this type there is supersensitiveness and excessive reaction to all forms of stimuli, physical and mental. It may be recognized in young infants by the abnormal severity of the symptoms attending any ordinary ailment, and the readiness with which digestive functions are impaired. Their discrimination in taste is precocious; anything which they do not like violently disagrees with them, and the greatest difficulty is experienced in finding a diet which suits them.

Their temperature rises on the slightest provocation, and a common cold, especially if they happen to be cutting a tooth, makes them seriously ill. They are bad sleepers, wake screaming at any sound, and can not be soothed to sleep again. Even before the age when babies usually begin to "take notice," they start and show signs of fear at a strange face, or at any novel experience.

In later childhood they are invariably thin, almost emaciated, in spite of unlimited cod liver oil and attempts to "feed them up." They are pale and sallow, and therefore supposed to be anæmic and in need of patent preparations of iron, which do not improve their complexions or powers of digestion. They have dark circles round their eyes, dilated, active pupils, and puffy lower eyelids, which are tremulous when closed. Their expression is animated, their color changes rapidly, they talk fast and volubly, and ask strings of questions without waiting for an answer. They can not keep still for a minute. For days or weeks together they will be full of life and energy, and never seem to tire; then they collapse utterly in an attack of abdominal pain, headache, vomiting, pyrexia, usually attributed to "gastric catarrh" or a bilious attack, but in reality due to exhaustion of an excitable and unstable nervous system.

They are peculiarly liable to what are called "tics," or habit spasms, in which they blink, pull faces, wriggle and writhe, or indulge in various stereotyped gestures, tricks, and antics at short intervals. Night terrors, sleep-walking and sleep-talking are common events. They suffer from poorness of circulation, cold extremities, dead fingers, sweatings, cardiac palpitation—often mistaken for evidence of heart disease. Their skins are sensitive and irritable, and frequently disfigured by nettle-rash, eczema, and other eruptions.

Their intelligence is normal or so much above the average that they are regarded as "wunderkinder." They are high spirited, but easily discouraged; timid, imaginative, and superstitious; apprehensive of trouble; apt to exaggerate all difficulties, slow in making efforts to meet them, and worried by trifling causes. They are demonstrative of affection, yet often selfish and exacting, passionate at times, but more often querulous and depressed. They are sometimes immensely vain, and burdened by a sense of being unappreciated, craving for sympathy and thinking themselves ill-used if everyone does not give way to them. They resent all discipline, and argue instead of obeying.

They are quick at learning, but forgetful of facts, and incapable of any kind of application. They will work with feverish energy in fits and starts, but are soon exhausted. Some may achieve brilliant success in art or literature in after life, but the majority fail from lack of industry, method and common sense and judgment. They fall a prey to neurasthenia in all its forms, and become the mainstay of "rest cure" institutions. Their saving grace is sometimes a sense of humor and of the ridiculous, which may be cultivated to their advantage.

The Restrained Emotional Type.—In persons of

this type the emotions are very strongly felt, but power to control their outward display is equally strong. Such children are observant, intelligent, but so reticent that they often pass for being dull, sullen, and obstinate. Their expression and their attitude are apathetic, their gait is slouching, slow, and clumsy. They are often extremely sensitive, shy, and proud. They appear wanting in affection, but really yearn for it, and brood over slights, imaginary or otherwise, until they become morose, gloomy, and revengeful.

They suffer nagging and bullying at home and school with apparent stolid indifference, except for occasional outbreaks of fury. They are solitary in habits, introspective, prone to self-analysis, imaginative, superstitious, with a morbid love of horrors, and an equally morbid dread of them. They may harbor various kinds of secret fears or "phobias," and sometimes develop abnormally conscientious scruples of moral and religious nature. They take life seriously, and have little or no sense of humor.

This disposition, with its characteristic suppression of the outward display of emotions, is as exhausting as that of the unrestrained type in which emotional excess is obvious, and it is associated with many similar complaints.

The Neurotic Temperament is Not Necessarily Morbid.—The keynote to the neurotic temperament includes hypersensitiveness to the stimuli drawn from the environment and readily induced exhaustion of mental and physical functions. But I wish to emphasize the fact that the neurotic temperament is not necessarily morbid.

Everyone who is not a mere cabbage or mollusk, so to speak, must be neurotic to some extent, and everyone who attains any eminence in the imaginative, artistic, and literary, and indeed in most other lines, is essentially "hypersensitive" to impressions. Our main object is to recognize the neurotic temperament in early life, to realize its tendency to become morbid, and to prevent its being so, if we can.

Analysis of the Neurotic Temperament

The neurotic temperament is partly inherent and inherited, and partly the result of environment. The neurotic child is most frequently the only one, or, what is practically the same thing, a long interval of years separates him from brothers and sisters. He may be the pet or the ugly duckling of the family, or on account of delicacy he is treated differently from the rest.

The parents of the only child are often neurotic or neuropathic themselves, and the child, having no companions of his own age, learns to imitate his parents, to share their worries and anxieties about himself, his pains and ailments, and the household cares in general, and becomes a youthful neurasthenic or hypochondriac. Environment has more to do with the development of the morbid side of neurotic temperament and its ailments than heredity. Parents are not always to blame; the influence of nurses, governesses, teachers, and overbearing brothers and sisters has to be taken into account.

As regards the exciting cause of nervous breakdowns, and the many nervous disorders to which neurotic children are liable, any severe illness may bring them to the fore, though frequently they arise in children who are never very ill, but never very well. A sudden emotional shock may be the exciting cause of hysteria or neurasthenia, but more frequently they are the outcome of long periods of fear, worry, and anxiety, suppressed or not, as the case may be, or of educational overpressure.

The medical man is always called upon to discover the cause of juvenile neurasthenia. If the child blinks, or sniffs, or wriggles, his eyes or nose are supposed to be at fault; or he is suspected of harboring worms. His aches and pains are attributed to rheumatism, his barking cough to weak lungs, his attacks of stomach-ache and vomiting to threatened appendicitis, his changes of color, palpitation, and occasional faintness to heart disease, his headaches to incipient brain trouble. Now, it is of course necessary to bear in mind that neurotic children *may* suffer from organic disease of the heart and other organs, but the symptoms which are often supposed to indicate organic disease may be merely those of nervous irritation and exhaustion. In all neurotic children "great events from little causes spring." The supersensitiveness and ready response to irritative stimuli of any description, which make up the neurotic temperament, have in all cases to be considered.

The mere suggestion that a child has a weak heart or weak lungs is readily assimilated by anxious parents, with results disastrous to the child's welfare and prospects in after life.

The Fears of Neurotic Children

Fear is closely allied to the instinct of self-preservation. The physical signs of fear are due to a stimulus which produces the bodily changes in circulation, secretion, and so forth, which become associated with the feeling of alarm and desire for protection. In neurotic children these physical signs are more readily induced, and so they are more susceptible to fear than others. Excessive and unnatural timidity is shown in young infants by starts, and screams, and trem-

bling at sights and sounds which are ignored, or only excite curiosity or amusement in normal children who are beginning to "take notice." Everything which is new and strange to them begets alarm. Their mothers are often unwilling to take them out because they become so frightened at common objects which they see, and noises which they hear.

The causes of fear in children can hardly be enumerated. It is impossible to foretell what may suggest a sense of the uncanny or supernatural to an imaginative child, and therefore alarm it. They may invest inanimate objects with the most malignant qualities. I have known a child who was haunted by fear of a fur footwarmer, which he called a "Bomp." Another was obsessed by fear of a talc ventilator, which he referred to as a "flapper." He resented being taken to strange places by day unless reassured that no "flappers" would be there.

Fear, whether of the supernatural, or of physical ill-usage, or of ridicule, may have disastrous effects on mind and health. Much of the self-consciousness, introspection, hypochondriasis, neurasthenia, and hysteria, which affect adults, may be traced to the effects of fear in early life. Fear in a child may be the end and not "the beginning of wisdom." It should be remembered that neurotic children, especially those I have described as of the restrained type, are particularly prone to secret dreads and apprehensions which they keep to themselves. In young children the earliest indication of fear should be recognized and should meet with sympathy, encouragement, explanation, and removal of the cause if possible, and never with badinage, or nonchalance, or contempt.

Significance of Night Terrors

Night terrors should never be regarded merely as humorous consequences of overeating. They always indicate ill-health, which may be temporary and trivial, or serious and lasting. The difference between night terrors and nightmare is only one of degree, and this depends on the temperament of the dreamer. A stolid, unimaginative child may overeat himself and awake screaming at a "nightmare," but he is easily satisfied that it is "only a dream," goes to sleep again, and is none the worse next day. The neurotic child is, however, rendered temporarily insane by the vividness and horror of his dream-hallucinations, he may suffer severely from emotional shock at the time, and is sometimes haunted night and day by dread of its repetition. Children who brood all day over the recollection of some frightful dream are apt at night, as Charles Lamb expressed it, "to wake into sleep and find the vision true." Their dread of "witch-ridden pillows" (dread which they often keep to themselves) may destroy their health of mind and body.

Typical night terrors usually occur in children aged between three and eight years. The attack almost always occurs within the first three or four hours of sleep. Piercing screams are heard, and the child is found sitting up in bed or crouching in a corner of the room, with hands outstretched as if to shield himself. Sometimes he is trying to get out of the window or to open the door, and he may escape from the room and run screaming down the staircase. His face expresses wildest alarm, his eyes are widely opened, the pupils dilated, and he gazes intently in the direction in which he has located the apparition which frightened him.

He may give a clue to its nature by shrieking, "Black faces!" "Horrid man!" or some such exclamation. He may cling instinctively to anyone within reach, but he does not at first look at or recognize persons. His attention is fully taken up by the imaginary object of his fears. After a few minutes he recognizes his surroundings, but sweats and trembles, turns pale and seems exhausted. He will beg not to be left alone again, or that his hand may be held. He soon dozes, but sobs and starts for a time, until sleep becomes sound.

Next day there is usually some recollection of what has occurred, but in some cases, even when the child has answered questions more or less rationally, he has not been really awake, and seems to remember nothing about it. Older children may seem to have forgotten their dreams, either because they are ashamed to speak about them, or because they are too horribly complex for verbal description.

A Study of Neurotic Dreams

Night terrors and dreams of any kind are reactions to dimly felt bodily sensations or stimuli. The interpretation of the sensations which give rise to them are peculiar to the individual. Dreams of being engulfed by tidal waves or buried alive by avalanches may arise from partial asphyxia due to close atmosphere, or to actual obstruction of respiration from any cause. Dreams of being exposed on an iceberg in the midst of a vast frozen sea may arise from feeling cold. Dreams of being tortured may be produced by slight discomfort. Dreams of being pursued, yet unable to stir, may be due to actual restraint of movements from heavy bedclothes or pressure of one leg on the other.

The connection, however, between the cause and the content of the dream is not always easy to explain. Why, for instance, should indigestion produce visions of hideous faces, or of a gigantic toothbrush bristling with hostile intentions, instead of sensations of abdominal pain or discomfort? Perhaps the explanation is that in the semi-consciousness which obtains in dreams a peripheral stimulus of any kind acts as a master key, which unlocks the storehouse of past impressions and sets them free.

The ugly face, or gigantic toothbrush dangling as an advertisement over a shop, has excited but passing curiosity by day, but by night the awakened mental picture of it is disturbed by incongruous association of ideas, and it becomes invested with malignant attributes. The peripheral stimulus is no doubt unpleasant in character, and the dream becomes so, too. Even a trivial event or experience may become a terror by night. But should the experience have excited alarm at the time, its after-effect will be quadrupled in dreams. Hence night terrors are peculiar to nervous, timid children.

Medical treatment is always necessary in cases of repeated night terrors, but it will not always provide a cure. It is also necessary to correct morbid tendencies to dwell on horrors seen and unseen; to protect active and sensitive as well as dull brains from educational overpressure, and to shield nervous children as far as possible from thoughts, words, and deeds which are calculated to increase their emotional instability.

Exhaustion Due to Mental Overstrain

In considering mental overstrain, one must remember that emotional excitability may have as much to do with it as educational overpressure. Quite apart from the actual amount of mental work done, fear of failure may in one case produce overstrain; in another, ambition to succeed may lead to exhausting emotions, such as jealousy, hatred, and all uncharitableness toward competitors; while in a third, disappointment at want of success may account for exhaustion and nervous breakdown. Girls are perhaps more apt than boys to break down under such conditions, and especially those of the "restrained type."

Educational overstrain may result from overtaxing the memory, from enforced concentration on uncongenial subjects, and from exacting practical industry from those who are by nature abnormally contemplative, thoughtful, imaginative, or volatile and easily distracted.

Memory is the faculty by which past experiences are recalled. Impressions derived chiefly through visual and auditory stimuli, and also to a less extent through olfactory, gustatory, and cutaneous nerves, become "photographically lined on the tablets of the mind."

Memory implies repetition of the stimuli through one channel or another. Some react most easily to things which they have seen, and others to those which they have heard. Memory in some is automatic and effortless, in others the picture is "fogged," and requires a strangely laborious process in which association of ideas, arbitrary and absurd, or logical (as the case may be), in order to develop it. Attitudes or the sensations induced thereby are in some people aids to memory, just as they are aids to all in the expression of an emotion. We must all know instances of individuals who twiddle a button or a lock of hair when engaged in recalling past impressions.

Many clever children, early and without effort, grasp general ideas and principles, but are slow in committing to memory solid, dry-as-dust facts, and are quickly forgetful of them. It is the attempt to cram them with arbitrary facts, and also to force them to disgorge them periodically on demand, which causes exhaustion.

Fact-cramming not only cramps the intellect and gives no scope for thought, but may reduce the child to Paul Dombey's condition of mental chaos, in which "whether twenty Romuluses make a Remus, or hic, hæc, hoc is Troy weight, or a verb always agrees with an Ancient Briton, or three times four are Taurus, a Bull" become open questions.

To judge from the frequency with which one is told that nervous school children are "doing sums in their heads all night long," simple arithmetic appears to be the most exhausting subject in the curriculum. Efforts to learn the multiplication table have quite as bad effects, and many of us sympathize with little Marjorie Fleming when she wrote, "The most devilish thing is eight times eight, and seven times seven is what Nature itself can't endure." Leigh Hunt said that he never succeeded in learning it at all.

The old-fashioned method of teaching history and geography by making children learn long lists of dates, and names of capitals and counties, destroys every vestige of interest in the subjects, and is irksome and exhausting to the pupils.

Enforced concentration on any special subject may lead to brain exhaustion. Most intelligent children seek variety and resent specialism. It may be true that they are taught so many subjects that they only derive a confused smattering of all as the result of schooling. Yet general information can always be turned to account, even though its accuracy need verification.

Concentration, even on congenial subjects, may cause fatigue, and before blaming a child for laziness one should ascertain whether he is in fact incapable of prolonged mental effort. Even Darwin confessed that his brain was not constructed for much thinking, and he never worked for more than an hour or so at a time at his special subjects.

A defective memory is often due to defective eyesight, and needless to say, attempts to improve powers of observation by insisting upon the child's using its eyes, without correcting faulty vision, is a common cause of prostrating headache, and indirectly may lead to mental overstrain. Similarly, dullness and inattention may be due to enlarged tonsils and adenoid vegetations, and if blame and punishment follow, the child's sense of injustice and exasperation may lead to mental breakdown, as well as other physical ill results which arise from neglected adenoid vegetations.

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THE CONTRARY CHILD

BY

M. V. O'SHEA

A concrete case: "I have a little girl three years old. She is contrary and 'sassy.' I try to tell her the right way about things and she will say, 'It is not' or 'It is so,' and always to the contrary. And she thinks she can do everything. Of course, that is all right, but there are things she can not do, and she is very hard to convince. I try to let her do what she can, but she insists on doing just what will probably hurt her. Sometimes I make her sit down on the floor in a little clothes closet, but I don't shut the door, and then she will start to call names. What would you do then? You know, of course, that I feel as if she ought to be spanked, but I do not want to do this if I can correct her in any other way. She is very bright and picks up things she hears very quickly."

It is quite common for a three-year-old child in a typical American home to be "sassy." Children of this age, especially if there are many persons around them and they are overstimulated, usually develop obstinate tendencies. But I have known children who were always contrary at three years of age to become gentle and pliable and obedient at sixteen or seventeen, under rational methods of training.

A mother should be careful not to make too many demands on a child and keep correcting him and opposing his wishes. Seven out of ten mothers talk too much to their children, supervise them too much, and really nag them too much. It would be much better to insist upon a few things, and *insist* upon them.

You who are reading these lines, how much do you do during a day to suggest useful and interesting activities to your child? Run over any typical day and see how many times in speaking to him you prohibited something he wanted to do, or corrected him, or found fault with him, or gave him commands of one sort or another. How much of what you said to your child was pleasant or commendatory? It might be illuminating to you if you could thus make a survey of your methods. It may be that in your manner of training you arouse both antagonism and opposition.

Nature equips every child with a desire to be independent—to be free from control. If he carries this too far, life will be intolerable for him and for everyone in his home and in the school. He must conform to certain fundamental rules. He must be obedient in all matters that are really essential for his welfare or the welfare of others. But three-fourths of all that a normal child wants to do he should be permitted to do without restraint. The best advice is to let the child alone in most of his activities. Insist upon the fundamentals, and you will be successful; but when you command or prohibit him much of the time, it is certain he will become contrary, obstinate, and disobedient.

A normal child wishes to do everything he can for himself. All normal children wish to be self-helpful. They resent having things done for them. Suppose a child were willing to have everything done for him. What would he amount to? Suppose he insists upon doing things that will injure him. Let him go ahead and try almost everything for himself. If he touches a hot stove once, he will not do it again. Why should the parent get excited about it? Why should she say to him, "Don't touch the stove—you will hurt yourself"? He will not believe the statement until he has had actual experience. We do not believe what people tell us unless we have had some experience related to the matter in question, so that we can appreciate the force of what is said to us.

Many parents are fidgety most of the time because they are afraid their children will get hurt. One such parent who has two children, aged four and six, comes to mind. Both of them like to lean

over the railing on the porch, which is perhaps seven feet from the ground. There is not one chance in a thousand that they will fall and hurt themselves, but the mother is incessantly commanding them to keep off the railing. She even forbids them to go out on the porch except when she is there to watch them.

They live on the shore of a lake, and the mother will not permit them to go near the water unless she is with them and has hold of their hands. This undue anxiety about children's welfare deprives them of experiences which they ought to have in order to learn how to live; and more serious still, it irritates them and makes them contrary and obstinate and peevish.

The only way a child can learn how to protect himself is by *having real experience.* Of course, a parent must safeguard a young child from dangerous acts, but in the typical home there is a great deal of prohibition of actions that could not result seriously. Unless a child is allowed to have large freedom, there will be conflict in the home every day until he becomes mature and can get away from those in authority.

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THE UNSTABLE CHILD

BY

CYRIL BURT

Abnormal minds vary in quality. Mental defectives, in the literal and non-technical sense of the term, may be of two kinds; defectives in intelligence and defectives in character. The former suffer, if I may borrow the crude language of popular anatomy, from an undeveloped brain; the latter from an unstable brain. Those who are gravely backward in mental development have come to be regarded as "mentally deficient" *par excellence.* For them provision is now made by the establishment of special schools or institutions. The second group is as yet ignored. Those whose minds are unbalanced rather than undeveloped, and whose conduct errs from too much passion rather than from too little intelligence, give more trouble as individuals; but they are seldom recognized as forming a definite type. Among their number may be discovered some of the most dangerous, as well as the most valuable, elements in the community. Yet for them no provision is made until they exact it as paupers, lunatics, or criminals.

The Unstable as a Definite Class

A recognition of the unstable as a distinct psychological class would do much to solve many problems both social and educational. The proper treatment of the unstable during school age would enormously decrease the numbers to be dealt with later on in the hospital, the asylum, or the jail.

The hospital is a very common refuge for the young unstable; for the unstable temperament is the forerunner of many a more serious ailment, both mental and physical. Even in childhood mental instability is a common sign—whether as cause, consequence, or accompaniment—of more definite and yet less obvious illness—chorea, for example, epilepsy, migraine, or rheumatism. And, among adults, the neglect or repression of emotional tendencies in childhood prove to have been the chief factors in mental inefficiency and nervous breakdown. The neurotic boy is father to the neurasthenic man. Indeed, most forms of mental disease attack chiefly those who are predisposed to it, by virtue of a neuropathic constitution, inherited at birth and exhibited in early years. It is the unsteady house that falls before the storm.

To the category of the unstable belong a large proportion of delinquents, both juvenile and adult. The mentally deficient criminal, as we now acknowledge, should be treated rather for his deficiency than for his crime. So, too, with the unstable criminal; from the standpoint of both cure and prevention, the thing to concentrate upon is the fundamental instability, not the crimes, which are but its incidental outcomes. Here, more than anywhere else, to attack the symptom is but to aggravate the cause. The child committed to the reformatory, and the man committed to prison, emerge more unstable and not less.

But the unstable have a special claim upon society which the mentally deficient lack. The most unstable child is often also the most brilliant or original. His originality may not run along the conventional lines of the ordinary school curriculum. His brilliancy, owing to a timid nature or a weakly body, may not completely unfold. Many men of high ability it is true, Scott and Browning for example, seem to have been healthy and normal both in body and in character; but others, for example, Raphael, Chopin, Shelley, Swinburne, united intellectual gifts of a very high order with an unusual instability of mind

and with remarkable peculiarities of physique. In childhood, too, the genius often suffers from the temperament that is inherited along with it. The defects of the temperament blind us to the qualities of the genius; and, hence, much valuable material either runs to waste or is turned aside into anti-social channels.

These, then, are the possibilities of an unstable. He may be a potential invalid, a potential lunatic, a potential criminal, or a potential genius. Only early recognition and adequate care can save him from the one destiny or mold him for the other.

Mental Characteristics

In individual psychology, groups and classes are never sharply demarcated. Insensibly they merge into one another as night into day. Mental types are not isolated or clear-cut. Indeed, we should speak rather of mental tendencies than of mental types. The difference is one of degree, not of kind. It is not due to a new factor superadded, as in the case of physical disease; it is due solely to an exaggeration or a deficiency in some characteristic common to us all.

It is in this sense that my description of the unstable is to be understood. If I say somewhat dogmatically that they are excitable or jealous, I merely mean that relatively they are more excitable or jealous than the rest of us.

All the emotions of the unstable are easily aroused and readily expressed. The stimuli which may excite them are numerous and slight; the reactions provoked are immediate and intense. It is the aggressive emotions that are usually the occasion of complaint. The unstable child is reported as quarrelsome, noisy, destructive, mischievous, and rebellious. In particular types, perhaps, these may be more marked than the rest. But, as a rule, inquiry shows that the more harmless emotions are intensified too. If the report of teacher or parent does not emphasize them, it is because they are less patent to superficial observation, and cause less annoyance to those in charge.

We may, therefore, run through any list of human emotions and find each highly pronounced in the unstable child. As a rule, however, in the unstable, each is modified or exaggerated along some particular line.

(*a*) *Fear.*—They are markedly timid, apprehensive of trouble, worried by trivial causes, apt to magnify difficulties, and slow in their efforts to meet them. Many are subject to night terrors, and later develop peculiar phobias.

(*b*) *Anger.*—Their temper is irritable. They may exhibit outbreaks of passion upon slight provocation; but more generally they are petulant and querulous. They argue where they should obey, and are resentful of discipline and control, although with those they love they may be docile and pliant.

(*c*) *Joy.*—They are, on the whole, joyful and merry—often giggling uncontrollably or screaming with laughter. They are hilarious and playful. Their sense of humor and the ridiculous is quick, and may well be cultivated to their advantage.

(*d*) *Sorrow.*—At the same time they are easily depressed. When listening to a pathetic tale they will burst suddenly into tears. They amplify misfortunes both real and fancied. They will suffer agonies of remorse for trivial offenses. And in spite of all their optimism and enthusiasm they are easily disheartened. Their disillusionments and disappointments are acute. Even wet weather and thunderstorms will damp their natural vivacity.

(*e*) *Affection.*—They are affectionate and demonstrative. But their affection is impulsive—not based on a stable sentiment of love. At times they may be carried away into great sacrifices for those they are fond of; to others their affection seems at bottom sheer selfishness. Sympathy they crave. They are inordinately jealous, and are disposed to feel aggrieved if they are not petted and indulged.

(*f*) *Assertiveness* and (*g*) *Subjection.*—They long for notice and admiration, and are vain rather than proud. Often they compel immediate attention by their conspicuous manner or dress. With girls, of course, the passion for showy clothes may easily develop into a motive for crime. Yet, though outwardly assertive and self-conscious, they are easily humiliated and chagrined—sensitive both to criticism and praise. Many are shy or bashful. When addressed suddenly, publicly, or by a stranger, they will avert or hang the head, blush, turn pale, or even weep. They fail to reply, and exhibit a confusion that may easily be mistaken for evasion or guilt. Though contra-suggestible toward unsympathetic natures, they are excessively suggestible to sympathetic.

(*h*) *Curiosity.*—They are inquisitive and curious—always eager for new experiences, new adventures, new sensations, and new knowledge. Many apparent crimes and vices are perpetrated out of sheer, uncontrolled inquisitiveness. Their first surrender to the temptations of sex, drink, or drugs, they themselves often attribute to a wild impulse to "find out what it felt like." A hunting instinct sometimes seems to underlie many of the rash and oft-repeated adventures of unstable delinquents.

They are prone to *wanderlust,* a propensity that leads them into truancy and other difficulties. Many unstables become, for a time, or at periods, nomads and vagrants. The migratory instinct seems intimately related to curiosity. Wondering and wandering are closely allied. Free play for the one may often reduce the perils of the other.

(*i*) *Disgust.*—They are absurdly fastidious. Certain sights, smells, tastes, arouse excessive nausea and sometimes actual vomiting. They display, for example, insuperable aversions to certain foods. They need fat, but hate it. Even from the earliest days a neurotic infant resents the slightest variations in his food, and is difficult to wean. Throughout life his appetite is capricious. He eats rapidly, and learns to bolt his food lest he should taste it.

(*j*) *Gregariousness.*—As a rule, in the unstable, the herd instinct is strong. Even the silent, solitary type suffers acutely from loneliness; and likes to feel the presence of a sympathetic companion even though he shrinks from overt intercourse. Crowds they love. More particularly, with the emotional, like gravitates to like. They sit together in class. They play together. They go out together in the street. They quickly pick out kindred temperaments among strangers and rapidly become bosom friends. And thus they form a little herd of their own.

Varieties of Instability

Two varieties of unstable personality may therefore be distinguished. They may be termed respectively (*a*) the *Repressed,* and (*b*) the *Unrepressed.*

The *unrepressed* type is the commoner and more natural in early childhood. Here the general emotionality is manifest even to casual observation; and the several emotions are openly displayed much as I have described above.

In the *repressed* type the emotions are quite as strongly felt, but the tendency of concealment and repression is equally strong. Very commonly one particular emotion is habitually resorted to in order to conceal the rest, and the child appears more fearful, more aggressive, more sorrowful or more gay than he really is. In consequence of this interplay, emotions exhibit a difference in "temper." For example, the anger of the unrepressed type, though sudden and vehement, is transient and superficial; that of the repressed type is sullen, lasting, and revengeful. The repressed type is often extremely timid, yet masks his timidity under an air of bravado or conceit. Such children have a secret love of horrors, and an equally secret dread of them. They often harbor hidden phobias of different kinds. Fear of illness or of death may haunt them, and in after life they may become confirmed valetudinarians or hypochondriacs.

Perversion is a common characteristic in the instincts of the repressed. Their joys are morbid. Many develop a kind of *Schadenfreude*—a delight in giving pain. They are morose and gloomy, and prone to melancholia. They take all things seriously, and show little sense of humor. They appear proud; and a fictitious arrogance may cloak a covert sensitivity. Being inarticulate and undemonstrative, they appear to lack affection, yet in reality they yearn for it; and often, burdened by a sense of being unappreciated or misunderstood, brood over more or less imaginary slights. In their habits they are solitary. Thus unsatisfied, their gregarious instinct brings with it an intense sense of loneliness.

Such children may be observant and intelligent, but so reticent and shy that they often pass as stupid or dull. Intellectual torpor and dreamy mental states provide constant grounds of complaint.

As in the other type, the imagination is active. But it is less open to correction by fact; and is often morbid or distorted. They become the victims of curious phantasies and the repositories of quaint illusions. They are introspective and given to self-analysis.

Often they develop abnormal moral and religious compunctions. They incline rather to religiosity than to religion; and often fall victims to a morbid conscience. They become credulous, mystical, and superstitious, much worried with theological and ethical subtleties. Their outward conduct often contrasts strongly with their internal scruples.

Moral Characteristics

(*a*) *Impulsiveness.*—An emotion is something more than a mere feeling. It is an impulse. It is an explosive charge of directed energy. Hence, those whose emotions are strong, are strong also in their impulses. If their emotions remain unorganized, almost at their primitive level, then their behavior will be little more than instinctive —a string of disconnected bursts excited primarily by the stimulus of the moment. All their actions will be headlong, impetuous, and rash.

The life of the unstable is thus a discontinuous series of rapid fulminations—like that of a Chinese cracker. They live in the present, and are carried away by each new motive or idea as and when it occurs. To the observer ignorant of the natural tendencies of the human mind, their behavior appears quite inscrutable. He wonders "what they will do next." And they seldom re-

main blind to their own impotence. An epileptic youth who had attempted "a good wreck of the Fast Express" describes this condition quite perspicuously. "These things," said he to Healy, "come in my mind, Doctor, that's all there is to it; and I go right away and do them. There ain't no stopping to think. When a thing comes in my mind, I just go right ahead and do it, and I don't know why I do."

(*b*) *Inconsistency.*—Variability of disposition follows from impulsiveness. The impulsive person is also inconstant, unreliable, and changeful. Actions are not consolidated or sustained by any coördinating purpose or ideal. Each impulse is so easily aroused that none can endure for long. "The least thing makes them cry"; but in a moment they are ready to smile through their tears. They explode into a passion; but with tact their anger may at once be diverted into grief or sentiment. To read the list of their emotional characteristics—timid and aggressive, melancholy and gay, vain and sensitive, and so forth—is to realize how inconsequent their behavior must be. The series is so self-contradictory that at first sight it seems to describe no type of character at all. Yet it is this very self-contradiction that constitutes their instability.

(*c*) *Disintegrated Personality.*—The mind of the unstable is always in a state of comparative dissociation. Their impulses and emotions are not easily organized into sentiments. The few systems that are developed tend to remain split off from one another, interacting and harmonizing with one another but little. The young man who told his beloved that she was so many different kinds of persons that he who married her would be a polygamist, was evidently writing to an unstable. The life of such an individual is regulated by no one master-purpose toward which all his activities are but means. His ideals, if he ever attains to any, will comprise a bundle of incompatible and ill-apprehended ends. But the objects of many of his actions will be subconscious; to their real intentions he will remain blind. There will arise no unity of aim. His preoccupations and scheme of values will exhibit no perspective or proportion. In his worries and anxieties, in his fancies, freaks, and fads, he will be at the mercy of every passing event and every fleeting caprice. His personality will exhibit a low degree of synthesis and little solidarity.

(*d*) *Love of Excitement.*—So insistent are these emotional impulses that they are forever demanding stimulation and gratification. Hence, the emotional tend to live the lives of egoistic hedonists. Their master-passion — if ever they develop one—is the passion for excitement; for it is excitement rather than pleasure for which they really crave. This they seek as others seek virtue, power, riches, or fame. It is their sole ambition. Tranquil enjoyment makes no appeal. Love of adventure—"the desire for self-activity and self-expression under unusually stimulating conditions"—is an almost universal trait. Not infrequently such phases of wild insurrection alternate with phases of restraint or even torpor. The same individual fluctuates in type between the repressed and the unrepressed. His "folly" is "circular."

(*e*) *Criminal Potentialities.*—There is no such thing as a "born criminal," or a "moral imbecile." But the natural temperament of the congenitally unstable provides the most fertile soil in which the seeds of crime or immorality take root. The child delinquent suffers from no ineradicable criminal instinct and from no irremediable deprivation of the moral sense. He suffers simply from misdirected energy. His excitable emotions form vast reservoirs of power; but instead of being tapped for the good of the community, their force either runs to waste or is actually diverted into anti-social channels. They are rebels and instigators of rebellion. Their energy and originality revels in breaking down convention and in throwing off restraint. Untruthfulness, dishonesty, and theft are delinquencies which in them readily becomes habitual. Against the monotony of "the daily round and common task" they are in open mutiny. Home life becomes intolerable. The girls revolt against housework. The boys shift aimlessly from job to job. Little is left but a career of crime. Their friends they change as often as they change their moods. Their affections, too, whether for those of the same or of the opposite sex, for those younger, older, or coeval individuals, are easily perverted. Under favorable circumstances such affections may develop into true nobility of character, but quite as often are turned into jealousy, hatred, and all uncharitableness. Purposeless cruelty is a common characteristic among the neurotic. They are fascinated by the thought of pain and torture. They fear to suffer it; they lust to inflict it; they yearn to avenge it.

Intellectual Characteristics

(*a*) *Defective Apperception.*—The intellectual characteristics of the unstable admirably illustrate the influence of emotions and their conative impulses upon intellectual processes. Just as on the moral side their actions are impulsive, inconsistent, and unharmonized, so upon the intellectual side their ideas are sudden, incongruous, and unsystematic.

(*b*) *Imagination.*—The unstable child is notoriously imaginative. The thoughts and pictures that constitute his mental panorama unroll themselves with peculiar speed and urgency. They coalesce in strange and novel combinations, bearing no obvious relation to the conscious intentions of the child, and no immediate resemblance to the actual objects in his environment. He thus appears highly original. So fresh, so automatic, so independent of all effort are the creations of his fancy that they suggest something of the mysterious intrusiveness of so-called inspiration. Not infrequently he is led into lies that he himself half or wholly believes. His mental imagery is characterized by a special form of perseveration. It persists awhile, but not with that steady progressive evolution which characterizes the prolonged reflection of the thinker. Rather, it forms brief obsessions, which for the moment carry complete unreasoning conviction and even burst into action, recurring again after an indefinite period with a similar abruptness and compulsion. The key to many an erratic or criminal action is to be sought in such an imagination.

(*c*) *Association.*—Whether studied by an analysis of his conversation and compositions, or examined in the light of special experiments, the train of thought followed by the unstable shows several characteristic features. Logical and systematic associations, controlled by some comprehensive guiding scheme, are rare. There is little analytic thought. Superficial associations—associations by time, place, similarity of sound—are common. So-called symbolic association frequently appears. The underlying connections or analogies are often extremely farfetched. Ideation is rapid, rich, particularized, and fertile.

"Do you see yonder cloud that's almost in shape of a camel . . .
Methinks it is like a weasel . . .
Or like a whale?"

The mind flits rapidly from one theme to another, through a series of unconscious connections that are subtle and defy analysis. The result is quaint, zigzag lines of thought.

(*d*) *Attention.*—The unstable child seems hopelessly inattentive. His lack of concentration and application are the subjects of perpetual complaint. He is flighty, sometimes dreamy. He is impatient of problems and theoretical obstructions. Mental obstacles he shirks. Logical inconsistencies he blandly passes by. Sustained effort of attention is beyond him.

(*e*) *Observation.*—As a rule, observation is poor. Not infrequently imperfect vision is partly to blame. Occasionally, however, unstable children surprise one by what seems unusual quickness of perception. But a closer study shows that they are not so much observant as impressionable. They notice interesting and exciting details—especially those concerning persons and their peculiarities. They are prone to import what they have read into their perceptions rather than report the bare actualities themselves. Their interpretations are not made to fit the facts; and are usually touched with emotion and tinged with evaluation and criticism.

(*f*) *Comprehension.*—Usually they are quick in the uptake. They readily grasp the spoken word, and are imitative, adaptable, and versatile. Consequently in conversation they may give the impression of an intelligence and brilliancy well above their true capacity.

(*g*) *Memory.*—Short-distance memory is usually good; long-distance memory is usually poor. Such children, when they do remember, remember intelligently, not mechanically. Facts and dates they rapidly forget; principles and ideas they more easily preserve.

(*h*) *School Work.*—Many, if not most, unstables are backward at school. As we have seen, they are by no means invariably devoid of intelligence; many are bright and precocious; not a few are studious in their habits. Yet ordinary school work calls precisely for those qualities of character and intellect in which they are conspicuously lacking. Arithmetic is invariably their worst subject. Mathematics may become the bane of their lives. At oral work they shine. Throughout life they are voluble and garrulous. Yet in public they are easily frightened or repressed. They then chatter privately to their neighbors; carry on audible or internal colloquies with themselves; or else confide their sentiments at length to diaries and letters. Their compositions are often original and full of imagination; their vocabulary is rich; their phraseology is sensational and shows a superficial smartness; spelling is commonly weak. History appeals to them more than geography, literature than science. Their reading is fluent and expressive, but full of guesswork and inaccuracy; they learn best with "look-and-say" methods, and have no patience for the slow and systematic procedure of phonic analysis. Their writing is irregular and untidy, inclines to ornamental eccentricities, but is seldom clean or neat. A diagnosis may sometimes be made from their copy-work alone. Their pages will commence with a labored round and upright hand; then the letters become jerky and erratic; and gradually trail off into a slanting scrawl, with queer changes of level or inclination where the child made a fresh spurt or shifted the position

of body or hand. Blots, smudges, erasures, word-omissions are plentiful. They scribble at high speed; but even so their pen can hardly keep pace with their thoughts. Their drawings are impressionistic—not without flashes of insight and imagination, but clumsy in execution and technique. Handwork generally suffers from lack of steadiness and control, though occasional attempts at design and decoration may show imitative power and esthetic appreciation. In music and dancing they may respond to proper training. They love to whistle and sing, but prefer the jerky rhythm of a ragtime to smooth tunes or subtle harmony. They are first-rate actors.

They are not necessarily lazy, though frequently accused of laziness. In all their work they have their enthusiasms and their crazes; and where interest is caught they work with feverish zeal by fits and starts. But they are readily tired and easily distracted to a fresh subject. In after life they may achieve success in art or literature, and occasionally in the field of original discovery. But more commonly they fail through lack of perseverance and method. Often they are wanting in judgment and common sense; but not infrequently their practical decision, though hasty and intuitive, proves sound.

Physical Characteristics

There is no single group of bodily symptoms by which the unstable child can be diagnosed. Many, if not most, show no characteristic physical peculiarities whatever. Yet there are certain conditions which are sometimes suggestive, either because they are often inherited in correlation with peculiarities of temperament, or because they are related to that temperament by way of contributory cause or incidental effect.

(*a*) *Physique.*—The unrepressed type of instability is often found with a fair physique. "Fair, fickle, and false" is a proverb which perhaps contains this element of fact. In body, such types are often somewhat tall for their age, somewhat thin and slightly built. Both face and skull are narrow and long; the features well-cut and well-proportioned; the forehead well-shaped; the eye-openings large; the chin often small, pointed, or retreating. The head and face may be the best-developed and best-nourished portions of the body. The skin is frequently fine and delicate, the complexion fair, or even pale.

The repressed type, on the other hand, inclines to be short, thick-set, and dark, though these characteristics are not so distinctly marked. The head and face are broader and often slightly irregular. The features, especially of the lower part of the face, may even be coarse. In both types, the eyes incline to be light, the lashes long, the skin beneath the eyes discolored. But the structure and conformation of the body and its parts are far less suggestive than the expression of the face, the attitude of the body, and the manner of moving. In the repressed type the features are apparently composed, or even expressionless and mask-like, though not without signs of underlying tension. In the unrepressed they are excessively mobile. Pose and movement are as restless in the latter as in the former they are embarrassed and constrained.

(*b*) *Stigmata of Degeneration.*—So-called stigmata are, I believe, quite as common among unstable individuals as among the feeble-minded, though it should be remembered that their frequency among high-grade defectives has been enormously exaggerated in the past.

(*c*) *Physical Weakness.*—Nervous and unstable children are often delicate without having any specific disease. They are seldom laid up with definite illness; yet they are not strong, they can not walk far, or undertake much muscular action without getting tired. Often it is the mental preliminaries to physical labor that exhaust them quite as much as the physical labor itself.

Disorders of sleep are especially common—restlessness, sleep-walking, night terrors, and insomnia. Headaches from various causes frequently occur among those of school age. Many are more or less rheumatic. Indeed, in childhood, the connection between rheumatism and an unstable temperament is very close. Rheumatism in the parents may be almost as important a factor as rheumatism in the child. During middle childhood some are definitely choreic; but in others the mind rather than the body shows a characteristic jerkiness and spasm. For this condition I have often used the appellation "mental chorea." Epilepsy may sometimes be found in the child or in its family. Mothers of mental defectives are often themselves of the unstable type. Many again are tubercular, or have a family history of tuberculosis. Indeed, any of the numerous causes that make for physical weakness may also aggravate the weakness of emotional control.

An over-developed physique is quite as significant, though perhaps not quite so common, as an under-developed or ill-nourished body. It is perhaps most suggestive in girls; and is apt to be grave when it is accompanied by a lack of correlation between physical growth and mental growth, or between general development and sexual development, and when signalized by delayed or premature puberty, or delayed or painful menstruation.

(*d*) *Physical Irritation.*—Besides conditions

that make for physical weakness, there are also conditions that make for physical irritation. Often the seat and nature of the irritation escapes the notice of the child himself. In a convenient but inaccurate phrase, the irritation is "reflex." Of these, the commonest appear to be those caused by the defects of vision mentioned above. Eye-strain notoriously leads to headache and other feelings of physical discomfort and so to irritability and discontent. Often, too, it hinders wholesome recreation and normal work both at school and after school. Squinting, which is also common, may have a similar demoralizing influence. Otorrhœa and intermittent deafness are rarer. Carious and impacted teeth, obstruction of the nose and throat, may cause, not only physical weakness, but an irritating general *malaise*. Stuttering, lisping, and other speech defects are especially common among victims of instability. These in return react upon and aggravate the unstable character. Any chronic irritation of the intestine, whether by parasites or disorder of digestion, may induce a general nervous instability, and lower the moral tone. Though seldom mentioned in works upon child hygiene, local irritations of the sex organs often increase the child's emotional demoralization, to which indeed they are often partly due. Here, as elsewhere, a "vicious circle" is set up. Too often, however, such physical irritations are treated as the sole and simple cause. But in every case which I have observed there has also been convincing evidence of a preëxistent neurotic constitution.

(*e*) *Nervousness.*—Of all physical symptoms, the most important and the most marked is that which may be summed up by the term "nervousness." Unscientific as the term may sound, it yet indicates a very definite type of constitution. The instability which characterizes the emotional centers is shared also by the rest of the nervous system. The neural centers are characterized by an enhanced irritability. This may result in an apparent energy of action but is really at once a cause and a consequence of weakness, not an indication of strength. This nervous irritability produces symptoms which are most marked on the motor side.

Muscular movement is sudden, rapid, excessive, and ill coördinated. The child seems clumsy and precipitate—stumbling and dropping things from his hands. His dress—though not without signs of vanity—is neglected and carelessly donned. Excessive activity is usually followed by excessive weakness and fatigue. Tics and habit-spasms are by no means rare. The symptoms are best seen in those parts of the body which possess the most delicate and the most finely balanced organization, namely, the face, the hands, and the apparatus for speech.

(*f*) *Facial Mobility.*—The features of the face are, as already noted, highly mobile; its expression changeful, exaggerated, and sometimes asymmetrical. The lowest types are given to grimacing. The eyes wander; they fix readily upon an object at command, but do not explore it systematically or sustain their gaze. The muscles that encircle the eye are lax. The lids incline to droop, and there is a fullness under the eye which may momentarily disappear in smiling. In fatigued or repressed conditions the expression may be toneless and the eyes dull. Not infrequently the muscles of the forehead are habitually wrinkled. This frontal corrugation somewhat resembles, but with experience can usually be distinguished from, that seen in cases of uncorrected visual defect. The facial muscles often twitch, especially about the eyes and mouth. The lips quiver. The tips of the teeth are sometimes flattened by habitual grinding.

(*g*) *Voice Defects and Speech.*—The voice may be husky, whispered, or shrill. Articulation may be feeble or jerky. Speech is eager, hurrying, or, in the repressed type, monosyllabic and slow. Many stutter; in some cases the stuttering is due to inhibition from timidity or emotion; in others, to the failure of the speech mechanisms to keep pace with the rapidity of the child's ideas; in yet others it seems due to an instability or incoördination affecting the speech centers themselves.

The unrepressed are commonly voluble in speech. Their voices are loud. They are noisy, and shout. They chatter feverishly without ceasing.

(*h*) *Ill-Balanced Posture.*—The balance of the head is poor; the head droops and is inclined a little to one side, most commonly the left. When required to sit up straight, the attitude of the moment is over-erect, the neck strained tightly back, yet the shoulders still droop, the left often a little lower than the right. The balance of the body when standing is often asymmetrical, the spine a little bent, the feet not equally planted. The gait of the unrepressed often displays a springing, dancing step. That of the repressed is slouching, slow, and clumsy.

(*i*) *The "Nervous" Hand.*—The hands are especially ill-controlled. When required to be extended forward from the shoulders, they may exhibit either a limp and nerveless position with the thumb drooping, or exhibit the tense pose so commonly exhibited in esthetic portraits. It is seen best, perhaps, in the statue of the Venus de Medici.

(*j*) *Excessive Movement: Restlessness.*—The movements of such children tend to be abnormal and excessive. They gesticulate freely to express both emotions and ideas. When free, they are active and full of noise and energy. When requested to sit or stand, they quickly reveal their temperament by trifling movements and incessant alterations of position, shifting their arms and shuffling their feet. While the child is engaged in conversation the hands are constantly in motion; they finger and play with each other or with any object in reach. Boys toy with coins in their trousers pocket, with their watch-chains or their waistcoat buttons. Girls pick at their handkerchiefs or the fold of their skirts. Lessons, such as drawing or sewing, provide excellent opportunities for incidental observation of such purposeless movements of the hands. Manual coördination may be tested individually by requiring the child to place his fingers on the desk and then tap rapidly with his forefinger.

(*k*) *Hypersensitiveness of the Special Senses.*—Nervous irritability is manifested nearly as much on the sensory side as upon the motor, though these manifestations are not so readily observed.

Hearing.—It is perhaps most apparent in the case of sounds. In infancy one of the earliest indications of the neurotic temperament is the exhibition of fear or shock in response to comparatively trivial sounds. The healthy child loves a noisy toy. The neurotic child is alarmed by the toy which being dead yet squeaketh.

Vision.—Such children often possess delicate sight. Bright lights may distress them. Others, even at a very early age, are frightened and stimulated by bright colors, especially red and yellow—the favorite colors of the young normal child. During the dancing epidemics of the Middle Ages, those susceptible to the contagion were thrown into paroxysms by the sight of red objects. Many fancied they waded in blood. Many hysterics are said to be fond of wearing scarlet. Others are horrified by red. Minor defects of refraction, especially astigmatism, are common among the unstable. Often they are too slight to be detected by the type test, and yet occasion local discomfort or headache after reading or sewing, especially by artificial light.

Skin.—The skin is often hyperæsthetic. By slight or by undiscoverable causes it is irritated and "tickles." Neurotic individuals are extremely sensitive to cold. They are addicted to the fireside and love to be heavily clothed. The clothing of such children should be warm, soft, and loose. Ill-fitting, coarse, stiff clothing not only frets the child unnecessarily, but may even induce tics and habit-spasms.

Taste and Smell.—Odors as well as tastes are more directly connected with the emotions; and we have already noted how responsive the unstable are to sensory stimuli of these classes. Some are gluttons and gourmands, others fastidious and poor eaters. To perfumes, scented soaps, incense, and tobacco, the unstables of both sexes are not infrequently addicted.

Throughout it will be observed that this hypersensitivity is due to emotional susceptibilities rather than to an actual increase in the acuteness of the sense-organ concerned.

(*l*) *Disorders of the Sympathetic.*—Unstable children are peculiarly prone to a sudden and intense flushing and pallor. Excessive perspiration may follow the slightest exertion or excitement. There is frequently a tendency to an irregular heart-beat. Cold feet, chilly hands, dead fingers, palpitation or hurrying of the heart are also frequent. Digestive disorders are equally common; and neglected emotional instability commonly issues in chronic dyspepsia. Enuresis is often complained of; fecal incontinence and nervous diarrhœa is not infrequent, especially in boys from six to nine.

Instability of temperature is very marked. A slight catarrh, a little constipation, the excitement of a tea-party, a visit to the pantomime, may send up the temperature two or three degrees. Feverishness, apparently both causeless and harmless, is a common evening event.

Treatment

(*a*) *Investigation.*—The first thing to do with the unstable child is to discover him. He must be definitely recognized as such. As we have seen, a general diagnosis is by no means difficult. But, further, a special study should be made of each individual. If possible, a full-case history should be taken and progress records kept. These should be handed on from one teacher to another, so that none should have to discover the newcomer afresh as a "naughty," "backward," or "difficult" child. As far as possible, inquiry should be addressed to the underlying causes. These are usually numerous and frequently obscure. The points to scrutinize are familiar to all who deal with children:—race, defective heredity, improper environment, both physical and social, physical defects, both general and special, emotional experiences, such as long-continued irritation, or a brief and sudden shock. When the case has been noted and the causes disclosed, the appropriate treatment will usually be obvious as a matter of mere common sense.

(*b*) *Medical Treatment.*—Adequate medical and surgical treatment should be secured from the very outset. It will be directed, first, to curing physical weakness; and secondly, to removing physical irritations. A thorough examination by a qualified physician should invariably be carried out. Any local trouble—in eye, ear, nose, throat, or elsewhere—should be eradicated; and every means should be seized for improving the general health and toning up the system as a whole. This, however, is only the beginning. Too often, teacher or parent looks simply to the doctor or the chemist for some "nerve medicine" which shall "feed" or "soothe" the brain. Occasionally the administration of some sedative, such as bromide, may be useful; or a course of arsenic prove efficacious. But in the main drugs will play quite a subordinate part. Instability is primarily a mental condition and requires above all a mental treatment. Nevertheless, as a preliminary, the discovery and removal of physical obstacles is essential.

(*c*) *Physical Training.*—Plenty of physical exercise should be allowed, if possible always in its most natural form. Drill and gymnasium are good, but not the best. Games are often over-exciting. Compulsory athletics may do more harm than good. Dancing, and musical, rhythmic, and eurhythmic exercises are especially suitable. Encourage as much as possible spontaneous play in the open air—romping for younger children, hill climbing, tours on foot or on wheel for older. Play, as animal psychology has taught, has for its chief function training the instincts and relieving the emotions. Whatever form it takes, however, physical training should be given not merely once or twice a week, but as part of the routine of every day. Never should it be irksome. Heart-strain and excessive fatigue should carefully be avoided. Specific exercises may be devised to remove specific defects—irregular balance of body, spasmodic movements of the hands, and defects of speech.

(*d*) *Schooling.*—Doctors are apt to recommend that the nervous or unstable child should be kept from school. Undoubtedly public schools are unsuitable for extreme cases. Even for the milder, wholesale methods are of little use. Each child must be dealt with individually. Mental overpressure, too, may be dangerous. It should be remembered, however, that the strain is put not so much upon the intellect as upon the emotions. Among younger children, spelling or sums may form not merely the bane of their existence, but the causes of a definite neurosis. Mechanical and monotonous subjects should, as far as possible, be avoided. The mere exercise of memory or attention, apart from concrete and interesting subject-matter, is particularly conducive to educational overstrain.

I suspect, however, that mental overstrain may occur at home no less frequently than at school. Parents accuse teachers of overworking their child without any suspicion that their own demands create a much more dangerous tension. For many an unstable child a school run upon free and sympathetic lines is by far the safest place. The child is busy with occupations that are natural to his age and temperament. He is under a firm control. There is none of the loss of respect for untrained authorities, such as parents and relatives, which familiarity with their private and personal life is so liable to breed. Discipline is mechanical and unquestioned. The emotion which is so easily generated on either side when the parties are connected, as mother and child, has no occasion to arise.

(*e*) *Segregation.*—An ideal measure would be to transfer the unstable child completely to a more stable physical and social environment. In particular, unstables should be separated from one another. The emotional tend to gravitate into each other's company and then to excite each other and work each other up. Since parents and brothers and sisters may be of the same type, it is usually desirable to remove such cases from their home. The interaction between an unstable mother and an unstable child is a fruitful source of aggravation. Similarly, such a child should not remain in charge of an emotional or neurotic teacher.

The general environment should, if possible, be selected or modified. By choice they seek surroundings full of strong, varying, and personal stimuli. The life of the city and its streets—with their ever-changing sights and sounds, their eventfulness and motion, their rich variety of persons and crowds, shop windows and amusements—these form their favorite haunts. These attractions must be out of reach. A quiet background for daily existence is essential. Intense, sudden, desultory distractions must be avoided or removed. Country life with its relative uniformity and monotony, its orderly procession of seasons, its natural and impersonal interests, is eminently beneficial. For milder cases such a change may appear too costly. But, even for them, a short holiday in the country, where they can run wild without too much personal contact or control, will often have a valuable cathartic effect. For severe cases, complete segregation for a prolonged period is indispensable.

(*f*) *Discipline.*—The kind of discipline required forms perhaps the most difficult problem. For

the unstable child, the most appropriate discipline is no discipline at all. The best form of control is always the control exercised by the child himself. Repression may be fatal. It is a doctrine that is gaining increasing acceptance, that much insanity and nearly all functional derangement of the mind is due to the repression of instincts and emotional experiences dating especially from childhood. In a stable temperament such restraint may have no fatal consequences, else most children who lived in the Victorian era or were brought up in a puritan home would have become insane. It is chiefly the unstable that have to be shielded from such repression. It is only dangerous to hold down the lid when the kettle is near the boiling-point.

For young children the best *milieu* is perhaps a class or nursery organized upon Montessori principles. With older children the liberty of a free discipline class, or of a colony like the Little Commonwealth or the Riverside Village, may prove more hazardous an enterprise. But after an initial period of license, such freedom is nearly always attended with success. In an ordinary home the problem is more difficult. It often becomes a question whose health and nerves are to be sacrificed—the child's or the mother's.

The avoidance of conflict is essential. Whether the conflict be external or internal—between the child and those in authority over it, or between the child's emotional impulses and his own conscientious scruples—all collisions should as far as possible be foreseen and unobtrusively avoided. Too often home discipline is wildly inconsistent —blows and bribes, hectoring and humoring in alternation—for the parent first argues, scolds, and even slaps; then, when the child is getting the better of the altercation, resorts to tears and maudlin sentiment, and every form of bribery and indulgence. The child learns to use its own emotionality to play upon the emotions of its parents.

Rules, injunctions, commands, taboos, should be reduced to a minimum. If perchance a thing is ordered or forbidden, then obedience must be firmly enforced. Never give any order that is likely to be disobeyed. Any coercion should be as impersonal and unemotional as possible. If any emotion must arise, rather let it be that of good humor and laughter, not that of anger, tears, or reproach. Punishment, when given, should be immediate and unerring, like that of Nature; but as far as possible punishment should be left to Nature herself. Corporal punishment should be absolutely eschewed. Seclusion in a dark room is equally perilous. Every form of intimidation should be avoided.

Never employ menaces or feints. Never threaten the dread things that happen to wicked children in this world or the next. Never attempt to harden the child by exposing him to ridicule or condemnation, or "knocking" his nervousness "out of him." If any reproof or punishment is necessary, it is best conveyed by a little silent ostracism. At least one school in America has instituted a "think-room" expressly for this purpose. Darwin related that the tendency to tell imaginative lies was cured by the chilling silence with which they were always received. A nervous child, though he be not sociable, secretly craves sympathy and dislikes to feel that he is alone. If the child commits any serious misdemeanor, do not put yourself in the wrong by exaggerating it. Say nothing. If he is politely "cut," or "sent to Coventry," or "given the cold shoulder," he will gradually discover, by himself and for himself, where his action has been wrong; and this self-made inference will be far more convincing to him than any amount of parental reiteration.

Talk to the child and at the child as little as possible. When restless, noisy, inattentive, or disobedient, he should not be treated as "naughty," but rather as "ill." When he is excited, angry, or crying, do not reprove or reason with him. With kindly tenderness and solemn pity lead him away from other persons and leave him to himself. If he is little, put him to bed, avoiding all appearance of chastisement. His face and hands may be cooled with water, or he may first be given a warm bath. If he is older he may be left alone, preferably in the open air, to recover his equanimity in solitary proximity to mother Nature. Anything like the development in the child's mind of a secret grudge or grievance should be shunned. Above all, never permit the child to develop the notion that he is by nature naughty, sinful, or a rebel against home or society.

In the worst delinquent there is always a better self. Never allow him to think this better self is dead. If the teacher is freed from the task of an unpleasant dispenser of arbitrary punishments, he can the more readily make himself the confidant of each individual child, and become, when necessary, like the successful psycho-analyst, a sort of sympathetic father-confessor—like the padre in "Stalky." Few children can resist a sympathetic, confidential talk in the dark where their shame can not show, before they go to sleep. But unless such interviews are indulged with the utmost rarity and discretion, he may come to dread the heart-to-heart appeals even more than bickering and blows.

(*g*) *Positive Interests.*—Merely negative measures are quite inadequate. Throughout they must

BUSY DAYS

be supplemented by positive and constructive work. The best discipline is that conveyed by a regimen of steady, wholesome industry. The active mind must be kept fully occupied with an endless variety of wholesome and congenial interests. Instinctive activities should be elevated and refined, not neglected or repressed. The danger lies not in the fact that energy is excessive, but in the possibility that it may be undirected or misdirected. Every healthy outlet, therefore, should be exploited, and every natural interest aroused.

Free access to nature should be provided by expeditions, summer camps, school gardens, field work in botany and natural history, and so forth. Sport in every form may provide a vent or a substitute for emotional reaction. Manual work, centering more particularly in lasting and interesting articles of construction, tends not only to induce better neuro-muscular coördination, but provides a visible object of permanent interest. Arithmetic and the more abstract forms of school work may be taught incidentally, through hand and eye. Attention is held better with concrete stimuli and motor activities, and the motor activities are trained to more deliberate and more sustained control.

Like so many kinds of defective, the unstable are, as a rule, especially susceptible to music. If motor activities can be joined, as in dancing and instrumental music, they often exhibit great talent and make rapid progress. Harmony and melody are in many ways of the essence of synthesis. They at once arouse emotion, provide it with an outlet, and keep it subordinate to a rhythmical control. Active and appreciative musical work, therefore, may subdue these gay and volatile people into marvelous seriousness and steadiness. Story-telling exerts a similar "feeling-charm." And doubtless most forms of artistic and esthetic expression—especially self-expression—aid to relieve or purge the pent-up sources of energy.

The care of pets, of infants, and even of sweethearts, has often a taming and steadying effect upon the most savage and the most irresponsible. The power of personal affection over these children is immense. They evince strong dislikes; but they acquire strong likings; and though inconstant and forgetful, turn ever and again to a real, sympathetic guide and friend. Group work tends to banish individual flightiness in a collective attention and collective conduct. The substitution, too, of the public opinion of their fellows for the arbitrary repression of an external authority is often effective in reducing breaches of discipline.

Ideas and memories of past experience, and of previous injunctions given in the form of abstract principles of virtue and hackneyed rules of behavior—these have little meaning and less force with all defectives. Even if recalled, they are powerless to compete with the explosive force of the present emotional reaction which the present situation evokes. Hence. mechanical and irresistible habits must be formed, leading their possessor automatically to do the right thing in the right way, whenever the right time arrives.

Once formed, such habits lessen the necessity for attending, and at the same time help to direct attention whither it is needed. Emotion will thus be long-circuited, sublimated, intellectualized. Meanwhile, through history, biography, and fiction, through dramatic self-expression on the part of the child, through freedom and responsibility, through association with cultured companions both young and old, ideas of an even life and a harmonious character may slowly be built up. Above all, treatment should commence from the earliest possible moment; and should be placed in the hands of none but calm, sympathetic, understanding persons. Only thus can the curse of Reuben be escaped: "Unstable as water, thou shalt not excel."

Discipline is still thought of not as willed skill, which it is, but as the ability to do painful things.—*Randolph Bourne.*

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A paper read before the Mothers' Club of Cincinnati, Ohio

THE OBSTINATE CHILD

BY

ELLEN CLUNE BUTTENWEISER, Ph.D.

Judge Ben B. Lindsey, whose success with delinquent boys and girls has opened the eyes of the world to the rights and the wrongs and the divine possibilities of children, has stated in his introduction to Dr. Merrill's book, "Winning the Boy," a fundamental pedagogical principle which it would be well for us mothers and teachers to bear in mind as our guiding principle when dealing with our own children or pupils. He says:

"Every worker for childhood, whether the father in the home, the teacher in the school, the probation officer, or the judge of the juvenile court—all are agreed that formation is the thing that we most need in dealing with the human character, and formation comes from within, through the human heart, and not from without, through iron bars or any other methods of force and violence, whether nagging and fault-finding in the home or detention behind stone walls."

Formation comes from within, through the human heart, and not from without. Therefore Judge Lindsey says: "When you seek to win a boy, go after his heart."

This principle—that to reform a child, to win a child to right conduct, you must get at his heart and start there a right feeling and an impulse to right-doing—is the principle that I have tried to bring out in this paper on the Obstinate Child. It would be the same were it the Untruthful Child, the Selfish Child, or any other kind of imperfect child. It is what I mean when I say "the idea is not to fight the bad at all but to foster the good."

Few Children are Born Obstinate

As to the obstinate child, I believe that, primarily, there is no such thing as an obstinate child. It seems to me obstinacy may be compared with tuberculosis, which, physicians nowadays assure us, is not hereditary. They tell us that at most the child may be born with a tendency to the disease, that under favorable conditions this tendency becomes lessened, even altogether outgrown, but that under unfavorable conditions it increases until finally the weakened organs fall a prey to the disease. Even so is it with obstinacy. The child may be born with a tendency to stubbornness, but whether this tendency develops, or to what extent it develops, depends on the determining influences and conditions of early life, the chief of these in the first few years being the mother or nurse.

The real question to be considered, therefore, is what attitude should be adopted by the mother toward the child in order to nullify any tendency to obstinacy that may exist. This question, it will be seen, involves the larger questions of growth and training, of obedience and punishments, of principles and methods; and to these I have to make constant reference in this paper.

Begin Right

As to the period of infancy, we mothers all know the feasibility and importance of cultivating good regular habits. Granted this is done, we may pass on with an easy conscience to the next period, in which the child steadily learns to accommodate himself to his environment. His will asserts itself. It becomes pitted against other wills, against other forces outside of himself. It is a painful sensation when the other forces are stronger than this will, but *so* he learns.

The importance of this period can not be overestimated. It is the time for the most effective character-building, and for this reason this period will engage our attention more than any other in the present study.

The child is led on gradually and unconsciously to self-control. Smooth and pleasant should be his path—there should be no conscious training, no conflicts, no scenes. Not force nor, on the other hand, coaxing, but simple, material tact should be the mother's tool to bring about the results at which she aims, to bring them about without calling forth conscious opposition or any stubborn tendency in the child.

Physical Health and Comfort of First Importance

If someone says this *sounds* easy, I reply it is as easy as it sounds, provided one thing be kept in mind, that in these early years *the child's physical needs must come first.* With his physical needs satisfied, a healthy child should be an angel. See that the child is healthy and comfortable; that is, do not let him feel any discomfort from the need of food, sleep, rest. If he does, he is sure to be cross and hard to get along with.

Above all, when a child is hungry, sleepy, sick, or tired, *never train.* It is barbarous to try to put a sleepy, nervous child through a course of moral gymnastics; it is sure to have a pernicious effect on his character and will probably make him stubborn if he has any tendency that way.

Give him his food before he gets cross from the need of it, put him to bed before he is nervous and irritable from the need of sleep, and let him take his midday rest so that his nerves will be placid for the remainder of the day. Remember that sleep is a habit and so are nerves.

But if you do not manage to anticipate these physical needs, and so to ward off outbreaks which seem to be just fits of temper, but which are in reality the natural revolt of his nervous system, at least do not make the child suffer for your mistake. I have actually seen little children punished for what their mother considered fits of temper, when, in all justice, the mother should have been punished for not having prevented the cross spells. Of course the mother has not consciously neglected the child, she simply has not understood his needs; but why be impatient with him on account of her own limitations?

I have a little fellow at home two and a half years old; we think him a very tractable child, but I would not answer for the results if we attempted to exhibit his docility when he happened to be very hungry.

It is a generally acknowledged fact that even grown people are influenced by their physical condition. Hunger and fatigue are very apt to make us irritable and those around us are very likely to notice the fact that we are irritable, even though they do not know the explanatory circumstance. *We* are cross, *they* retort, the general peace is disturbed, all because we missed our sleep the night before or ate a poor breakfast. We have often heard that man is much more complacent and yielding after a good dinner. So is woman and, above all, so is the child.

Suppose one's husband came home some evening very hungry and weary, and then suppose he had to wait for dinner until he was still hungrier and decidedly cross; and suppose, when it was at last ready, one said to him, "Now, John dear, dinner is ready and everything is very nice, but you really look a little out of harmony. Do brighten up before you go into the dining-room. Say something nice to the cook, just to show you cherish no hard feeling toward her for having kept you waiting, and recite that little sonnet 'The world is too much with us' before you sit down to the table." Having supposed this much, I think it will be easy to suppose that if John has any tendency to be profane, it will assert itself very forcibly. Take John after a satisfactory meal and he is pliability itself. Why should we expect of little two-year-old John the self-control that the John of forty years' experience of life does not seem to have acquired?

When the imperious physical needs of the child are crying for satisfaction, it is worse than useless to command, to implore, or to reason.

Let Us Be Consistent and Reasonable

If the child is cross and you can not see the reason, at least be patient. If he can not be hungry or sleepy, there is always a possibility of some other discomfort, an incipient cold or sickness or indisposition of some sort. We grown-ups have these attacks of disinclination and ennui to fight against. Well, we can not expect the little ones always to overcome them unaided. A little patience and tact on our side and the child has soon forgotten that he wasn't happy, although his face may still be wet with tears.

Let us begin when the child's idea of the world around him is forming, when he is learning his own power and his limitations, the things he may do or have and the things he may not. Normally, a baby wants everything he sees and cries for everything he wants. He would like to handle it and put it in his mouth and find out its possibilities. That is the way he learns.

Now there are some things which a child can not possibly be allowed to have or to do, as the case may be, under any circumstances. There is nothing for it in these cases but peremptory denial, and the child soon learns to be reconciled to the inevitable. Even as when he touches something hot and is burned he gets over desiring to grasp anything you tell him is hot, so he soon understands if you tell him a thing is *dangerous* or it is something *not for babies.* Trouble appears when the parent becomes inconsistent. Circumstances alter cases to the parent's mind, and what was allowed yesterday, perhaps for some reason, can not be allowed to-day; or one parent denies something which the other is in the habit of allowing. The child naturally can not understand this.

One day, in a moment of desperation, someone gives him a watch or a book or some other unsuitable thing to play with, to establish peace for the moment. Next day baby sees a watch or a book and naturally he wants it. The habit has been started. If he had never been allowed it, he might grasp the fact it was something he should not have; but he has been allowed it and it seems outrageous that he can not have it now.

In such cases, where reason is entirely on the side of the child, the only thing to do is to divert his mind by strategy from the point at issue. It is an easy thing to do; give him something else that he may have, take him somewhere, simply engage his attention. *Above all, do not have a prolonged contest.* This brings out the stubborn tendency. Do not dwell on the painful subject at all. Make him satisfied by all means, except, of course, by yielding up the bone of contention. He must forget that together with your seeming injustice.

Suppose this inconsistency should happen to ourselves. We go to the library one day and are allowed to take out some special book which perhaps is not usually lent. Next month we want the book and are refused. We are up in arms at once. Why can not we have it? We had it last time. We are going to see about this! If the attendant turns away our wrath with a soft answer, the matter ends amicably, but if her answer is not gentle, I very much fear that we feel pretty nearly as resentful and stubborn as the baby who has been the victim of our inconsistency.

Seeming inconsistency, of course, can not be avoided. Things must be denied sometimes that are allowed at other times, but this should be done in such a way that the child does not become indignant and resentful. If the mother is not capricious and impatient, the child soon begins to understand that Mother has a reason for the refusal even though he can not see it. And if she is reasonable and wise with him, he has confidence in her and is satisfied when she says *no.* Submission to her will becomes a habit.

Respect Your Child's Individuality

Even at this early age a child's individuality should be respected. Every baby has its own individuality. And why should a mother always force her preferences on the child. Why should she try to make him be satisfied with his teddy bear when he is going to bed if he would rather have his sheep? And if two lead-pencils afford him greater comfort than one, surely it should be a small matter to her.

I think mothers often are very obstinate about these things, and all the while they think it is the child that is obstinate. Haven't you heard a mother say, perhaps, "Now, Lucy, come to bed, dear, put your nice new book away, and you'll have it again in the morning"? And Lucy folds it tightly to her little heart: "O, Mother, please let me take it to bed with me." And haven't you wished her mother would let her? But no, her mother must give Lucy a wholesome lesson in obedience. She makes a special point of it perhaps just because you happen to be present. What does Lucy do? That depends. Perhaps she goes off quietly to bed with a pathetic glance at the treasured book; perhaps she indulges in a crying spell, which her mother tells her is very naughty indeed; perhaps she follows some dim impulse inherited from her mother and kicks and screams for possession of the book and refuses to go to bed without it, entailing physical force and a great expenditure of nervous energy all round.

Pleasures in the Unexpected

You never know what is going to appeal to the fancy of a child and give it pleasure. You may exhaust your imagination and your pocketbook to find a lovely toy for your sister's baby without eliciting any unusual sign of appreciation from the child, and you will watch with wonder his perverse delight over a worthless little pasteboard box that he rescues from the waste-basket, or a few empty spools tied to a string.

Only the other day my little boy spied a pair of his own wee stockings among a pile of things waiting to be ironed. He got them out with an extravagant demonstration of joy and clutched them to his breast as he was led off for his nap. He carried them about with him all the afternoon and took them to bed with him again that night. Next morning they had lost a good deal of their interest in his eyes and were ready for the wash again. But they had certainly furnished him with incalculable pleasure, and I can not see that anything would have been gained had I sought to impose upon him my idea of the esthetic value and the real purpose of stockings.

Last Winter, when he was ill (at the age of twenty months), and we racked our brains without much success to think of things that might take his fancy, there were two objects which rarely failed to arouse his interest. One was a little red box of shoe polish, which, fortunately, he spied before it had been opened, and the other was an oddly shaped bit of coal, reflecting prismatic colors, which one of the children had picked up in the street.

I am giving these illustrations because they prove to my mind two things, that children have their separate individualities which we should respect, not forcing ours upon them unnecessarily, and that children are discerning. If their experience is that you grant them everything reasonably possible, that is, that there is no arbitrariness, no willfulness in your decisions, they submit readily to your judgment when you refuse. *A*

generous reasonableness on the part of the parent makes for a willing obedience on the part of the child.

The Reasonable Mother Can Handle Her Prohibitions Successfully

When the little child understands that its mother is reasonable and just, and when the mother understands the nature and the needs of her child, I can not think that obstinacy is possible. I think it is always an error in judgment on the part of the mother or nurse that calls out the tendency in the first place. Too often children at this formative age are left to the care of incompetent (I mean mentally incompetent) nurses, who have neither the love nor the judgment to guide them.

Then the child has to get accustomed to the world, to the world as we shape it for him, and sometimes we make it very difficult for him to do this. We confuse him by our lack of system and by our intolerance. If there is one thing, or if there are a few things, in a room, which a child may not touch, he will learn that and will be punctilious about it; but if every object is too good to be handled by little fingers, it is clearly a human impossibility to keep out of trouble. Children will scrape the furniture and soil our books and break our breakables if we do not provide another place and another outlet for their energy. They must have a place not too elegant for everyday play and clothes, not too beautiful to be spoiled, and things it won't hurt to play with. Some things they may have and some they may not have—they soon come to understand; but a reasonable amount of liberty and scope they must have or they will *not* understand. *If you are liberal in what you allow, you may then be strict about what you prohibit.*

I find that children very soon acquire an idea of possession, of individual ownership, of what is theirs and what is Sister's and what is Father's; and my experience is that they are very reasonable about respecting the rights of others if their own rights are respected; but I think it takes children a good while to understand our system of valuation. To a child a cup is a cup. If he breaks one, his feelings are the same whether it is a plain, plebeian cup of unknown make or a highly prized specimen of Wedgwood or Crown Derby. That it was given to us by Mrs. X., who brought it to us from England; that all our friends admire it; that we could not possibly replace it; that we would rather lose almost anything than that precious cup, the child does not know; but how many a mother expresses this complication of her own feelings in her manner of dealing with the child for breaking the cup. This method relieves the mother's feelings for the time being, but it is bound to confuse and injure the child. It is better to prevent disaster by not putting temptation in his way. Fingermarks on an old magazine and on the book the fastidious Mrs. Y. has lent us, arouse very different feelings in us, but they are just fingermarks to him in each case—that is, if he is conscious of the defacement at all.

The trouble is that many of our homes are not planned for children. Other considerations come first. The little ones are there on sufferance and are sometimes in the way. Our *things* are endangered. We see the baby enter the room with dread and we wonder what mischief he will do next. That isn't the baby's fault. It is our fault for laying too great store by our *things* and taking too little heed of our baby's needs and rights.

Is the Child Naughty or Simply Annoying?

I emphasize the word *things* because I am coming now to another point on which I am going to appeal to the experience of every mother. In nine cases out of ten when children are called naughty, are real principles at stake or simply minor considerations, *our things* probably? Are the children really naughty, or is it just an unfortunate though perfectly natural state of affairs in which they are involved to the detriment of our things and our feelings? How often are punishments administered because children are really guilty, and how often because their actions annoy or embarrass us, hurt our pride or try our patience?

The corrective and especially the educative value of punishment is greatly overestimated by many parents. The baby spills the ink, perhaps, or hammers his toy-engine on the piano-stool if he gets a chance. Such things do happen even in well-regulated families. Your expression, your demeanor in general at the discovery, will show him that he has done wrong. Of course he will forget many times, but he does learn at last. The more patient you are, the sooner he learns. Whipping is barbaric. It will not prevent his forgetting, and especially if resorted to frequently it will prevent his drawing the proper conclusions. It is barbaric, I repeat, and altogether unnecessary.

Dealing with Real Ugliness

But suppose it is a case of real naughtiness—if a child under three can be really naughty. Say the child is crossed and gets into a temper. The mother slaps it, with the injunction to behave. Now the child promptly feels justified in its tem-

per and, from whatever reason it cried at first, it now cries from its own hurt. It feels itself the injured one and the mother's lesson is lost. Perhaps it slaps back, kicks, and struggles until overmastered by the stronger adult, who then (O irony!) demands that the child say he is sorry, or that he wants to be good, or that he will never do it again, and so on. Naturally the child, whatever his age, is not in the mood to be sorry or to desire perfect goodness. Has the mother done anything to make him feel penitent? And does the mother feel penitent?

If a boy in anger provokes another boy and the latter grabs him and throws him down and gives him a sound thrashing, this latter boy may make the first say he has had enough before he lets him go, but he will not ask him to say he is sorry, or to say he will never do it again. He knows very well he is not sorry; he knows, moreover, that he will have to be on his guard, for if that boy ever gets a chance he is going to "get even" for that beating. Why can not mothers be as sensible as these boys?

Of course, children may not resent parental chastisement as much as punishment from their equals, but they are *not sorry*. They should not, in all reason, be expected to be penitent after a beating. If a mother demands the child's promise to be good, after having stirred up all the evil in him, it is because she is stubborn and thinks of her own parental dignity and rights. Plenty of children profess sorrow promptly—fear or cowardice may make them do so—and very often the poor children have forgotten what it is all about long before the scene is over; they are spent and unhappy and glad to make peace with their mother, who, after all, is their great refuge in life. But the obstinate child, perhaps, can not and will not say that he is sorry. Poor little mites, I have seen them whipped and locked in closets and humiliated in all sorts of ways, while their mother believed she was overcoming obstinacy. I do not know how it turns out in the end, whether the children say they are sorry or not; but I know they may have forgotten what their original crime was and a very bad habit has been started. Next time the little child behaves badly, the mother whips (habit thus asserting itself in both), and the poor little mother says to her neighbor, "I don't know what to do with Willie, I don't see where he got his obstinacy. He didn't get it from my side of the family, I know."

What should Willie's mother do when he slaps at her in his temper? Certainly, make Willie realize that he has done a very bad thing and make him feel sorry. It is futile to say, "I'll show you, sir, whether you can slap at your mother or not." A mother certainly should be superior to her baby. A little patience and tact work wonders. Willie has a very loving little heart for all he has been so naughty and threatens to be so obstinate. And if he sees that he has hurt his mother, that she is the injured one and not himself, that he has made her feel sad (not mad), he is inclined to be very much sobered and rather shocked at himself. If she plays her rôle skillfully, the chances are that Willie is very sorry and anxious to "make up."

The Mischief of Corporal Punishment

Corporal punishment becomes a habit in parents. They do not realize to what an extent. The muscles of the arm are instinctively in exercise before they have been consciously directed by the will. And as the muscular prompting becomes a habit in the parent, so does the instinctive shrinking from the blow become a habit in the child. A mother who had abandoned corporal punishment with her two little girls told me the determining reason was that she had noticed them shrink frequently from her movements, as if dodging a blow, even when there was no question of punishment or even displeasure.

Punishment is not only unjust but positively harmful, if it stirs up either resentment and obstinacy, or fear and shrinking. This latter result, while not so trying to the parents as obstinacy, is even more harmful to the child's character.

I have known cases where corporal punishment was administered freely, yet the children felt no resentment, only grief; for the mother made them feel that she was acting from love. But in these cases corporal punishment is clearly unnecessary, for if their mother's love is so potent when accompanied by chastisement, it would be still more potent without. Now I know whereof I speak. I grieve to say that I punished my first two children when they were little. I thought it necessary for their good, and it became a habit to meet certain occurrences in a certain way. Two later children, one of whom is now seven, the other two and a half, I have never chastised. There has never been any necessity. There wasn't with the others. These later ones have been obedient, anxious to please, grieved at their little misconducts; they are tractable and responsible for their age and have a very sensitive feeling in regard to right and wrong.

We Are Too Exacting

I think we parents are too exacting with our children. (Naturally, I have no reference in this paper to those blindly indulgent parents who spoil

their children—they seem to me hopeless cases.) We expect them to be much more perfect and sweet-tempered and self-controlled than we ever shall be ourselves, even with our stronger wills, stronger motives, and stronger reasoning power. We always see the room for improvement in them, and sometimes do not see the eager intention and loving good-will behind the poor effort. The people who get the best results from us are not those who are always fighting our faults; rather those who, without straining or complaining, call forth from us better things than we believed ourselves capable of. A child has a right to expect this generous attitude from his mother. *She* should be large enough to understand. If to err is human in the case of grown people, surely, surely, it is true of little children. It should not always be "I can not love you, Tommy, when you are so selfish and naughty. Go and sit in a corner till you can be good." Sometimes to take Tommy silently on her lap in the rocking-chair, with the little perverse head where he feels he hasn't deserved it should be, is enough to make Tommy fairly bristle with good intentions, and sometimes a hopeful reference to next time when he will be good is more efficacious than dwelling on the ignominious failure of the present. This is especially true of older children. If we were always dealt with strictly according to our deserts, I fear we would be paralyzed by discouragement half the time. There never was a greater truth put into two words than *Noblesse oblige.*

If it is important that a child should not be too rigidly censured even when it has been sadly at fault, it is of still greater importance that it should not be made to feel the mother's dissatisfaction when it has simply fallen short of her ideal. Elizabeth may have replied to Mrs. A.'s inquiries not untruthfully. Oh, no, on the contrary, with a distressing candor and veracity. Her mother winces when she thinks of Mrs. A.'s amusement, and she reprimands the innocent Elizabeth for not having answered more astutely. Short-sighted mother, "thus blindly with her blessedness at strife," who does not see that when Elizabeth has acquired all this worldly wisdom her little child will be gone!

Elizabeth's mother is like the rest of us. We are annoyed by our children's spontaneity, by their restlessness, characteristic of all childhood, by a thousand little actions that are the natural result of their personality, but that jar perhaps on ours. We find fault with their mistakes as with their willful faults, and show dissatisfaction because they have not spoken or acted just as our ideal would have done. We have the unfortunate idea that we have to mold their characters according to our ideas, instead of *giving them favorable conditions and then letting them grow according to the promise that is in them.* Burbank's idea is right: the child is *the human plant.* If we do not see the promise, we run the risk of blighting it.

Give Them More Encouragement

When our children go up to the art-room, with their laborious but grotesque little drawings, does the teacher criticize these strictly according to their artistic merits? Does she say, "Do you mean this for an engine and train of cars, Louise? It looks like a fence;" or, "Where is your palace of the king, Joseph? These few crooked little strokes?" No; the teacher sees the child's idea, she sees the promise, and she fosters it till some day there is a worthy fulfillment. If she judged the children's efforts by her artistic ideal of a palace or a locomotive, their joy would be frozen, the promise smothered; and, instead of going up with eager enthusiasm to their half hour in art, they would accept it as a weary feature in the school routine.

There is nothing that hurts children so much, and I say this for teachers as well as for mothers, as a poor opinion of them, a lack of confidence in them. Even if they have forfeited your good opinion they must never feel that you think their case hopeless.

Encouragement—I do not mean flattery, but true, discerning encouragement—has never hurt anyone, while fault-finding and distrust have taken the heart out of countless millions, big and little. There is nothing like holding up to children an ideal of themselves. Unconsciously they imitate it. With very young children simple little stories are most efficacious; little A B C stories that may be manufactured at a moment's notice to fill the moment's need, with a moral so transparent and an application so direct that they may even tax the gravity of the narrator. Needless to say, no person of common sense will ever resort to a sensational or "scare" story to effect good conduct in a young child. If a stroke of the finger makes the necessary impression, it were unwise, to say the least, to use a sledge-hammer. When the temptation to be untruthful, disobedient, or naughty in any specific way can be foreseen by the mother, a story just fitting the occasion, in which the little hero or heroine, of course, does the right thing, will serve to steer the guileless child into the path of rectitude. Undoubtedly *it is better to present things so that the child will consciously choose the right than to impress him with his wickedness after he has chosen the wrong.* I repeat, there is nothing like holding up

to children an ideal of themselves. It is simply suggestion, but it is a pleasanter and surer method of conquering children than by breaking their wills by conflict and force. I believe the idea is *not to fight the bad at all but to foster the good.*

In truth, the wise mother or teacher will know obstinacy can not be met. It must be anticipated, headed off. A child that is simply willful and disobedient may be reasoned with or otherwise led to obey, but in the case of a really obstinate child, as I said before in another connection, it is useless to command, to implore, or to reason. The only thing to do is to disarm him by strategy, to transform his conscious disinclination to do what you say into a subtle compulsion to do what you wish. If you have that rare combination of wisdom and patience necessary for this, the obstinate child will be as clay in your hands.

Use in H.K.M. only. see footnote

THE PASSIONATE CHILD*

BY

ANGELINA W. WRAY

"I'LL make you keep your temper! I'll teach you to contradict me again, if you dare!"

It was an angry mother who was speaking, and as I passed by I saw her box her child's ears a dozen times with energetic vehemence. The girl to whom she was speaking was one of my pupils, —a vindictive, ill-natured little thing, with a temper like gunpowder. Under her mother's strong grasp she squirmed and kicked helplessly, her face a study in its wrath and hatred.

"I hate you!" she cried. "You stop hitting me! Oh, I'll pay you back some time!"

Seeing me, the woman suspended operations for a moment to explain.

"I'm just tryin' to take some of the temper out of Em'ly."

Take it out! She was adding to a stock that was already large, and if she could have read her daughter's face and heart aright, I think she would have paused in horror. The punishment given to check an outburst of passion roused the most evil impulses of the child's nature.

Only a few days afterward I saw another illustration of the same kind of treatment with its results.

Henry Crane, a seven-year-old boy, had disobeyed his teacher. It was not his first offense, so, losing patience, the teacher sent for Mr. Crane. He soon arrived and was extremely angry with his son.

"Tell the lady you're sorry," he commanded.

The boy shut his mouth firmly. "I won't," he muttered through his clenched teeth.

In an instant the man had seized him by the collar. Drawing a strap from his pocket, he exclaimed:

"You won't, won't you? We'll see about that. I'll teach you a lesson right here."

The teacher tried to interpose, but in vain. The irate man beat his little son most mercilessly, demanding at intervals:

"*Will* you do what I tell you? Will you?"

At last, exhausted by pain, Henry sobbed, "I'll do it. You let me alone!"

"Tell her you're sorry, then."

"I'm—I'm sorry."

"And you'll mind what she says."

"I'll mind what you say."

The glare of combat faded from the father's eyes. With a satisfied smile he turned to the teacher, saying:

"I thought I could settle him, Miss Davidson. He has the worst temper of any boy I ever knew, but he knows he has to mind me when I speak. I mean to break his will now while he is small."

As the door closed Miss Davidson, turning suddenly, surprised an expression on Henry's face so grimly malignant that she shuddered.

"Henry, don't look like that," she said compassionately; but in a whisper tense with rage the little fellow said,

"He'd better watch out for himself. I'll kill him as soon as I get big."

Mistaken as these two parents were, they are only types taken at random from numberless instances. It is exceedingly doubtful whether a passionate child was ever cured of his faults by treatment of this kind, yet it seems to be regarded with favor by many persons in authority.

"But violent paroxysms of passion are wrong," says someone.

Very true.

"And one who manifests them should be taught self-control."

Undoubtedly; but very seldom does a punishment given in anger accomplish a right result.

* From "Glimpses of Child Nature," by Angelina W. Wray. Used by permission of the publishers, The Public School Publishing Company, Bloomington, Ill.

Punishment Is Not Revenge

Even a baby of six or eight months resents the hasty slap given him when his mother is irritated. In much greater degree does the thinking, reasoning child demand justice from his elders. We have all seen dogs who were cruelly treated yet who followed and loved those who had wronged them. Stories are told of slaves who endured the greatest indignities, yet retained their love for their masters. But our pupils are neither dogs nor slaves.

When we have burned our hand, we never try to cure the wound by holding a red-hot poker against it. Yet often we try to allay the child's anger by putting our own angry spirit against his.

The passionate child should be treated with perfect justice and punished only when we are calm and self-possessed. Punishment is not revenge. To cause a pupil to feel sorry is sometimes the kindest thing to do, and shame may be the only healthy emotion possible under certain circumstances, but to rouse either grief or shame for the mere sake of experiment or to show one's power is inexcusable. It is wicked.

The power to influence others is a wonderful thing,—it is more than that—it is a *solemn* thing and one which should not be lightly used. We all have it in a greater or less degree. Consciously and unconsciously, the rich and the poor, the cultured and the ignorant, the proud and the humble, influence a circle large or small, as the case may be.

Two Types of Passionate Children

Acknowledging this fact, let us study for a few moments the two most common types of passionate children. Somehow we have become accustomed to associating passion with outspoken frankness. This is not always an accompaniment. A child may be as cold as ice outwardly, may indeed be entirely speechless, and yet be raging with anger, just as it is possible for a volcano to be capped with snow. We may cover a fire with ashes so that every ember is hidden, yet have underneath a bed of living coals.

A friend of mine has two little girls who are very dissimilar in many ways, but are alike in having strong wills. Their mother is ill much of the time and the children are utterly mismanaged by the servants.

The other day the two sisters had quarreled about something. Both were extremely angry, but anger affected them in totally different ways. Helen's eyes flashed, her cheeks were scarlet, the veins on her face and hands stood out prominently, and one could see them throbbing with the hot blood that coursed through them. Stamping her feet and screaming, she shrieked out her rage in a perfect torrent of words. Olive, on the contrary, although every whit as angry, was as white as marble. Her eyes shone with a sullen light, her lips were closed firmly, her hands were tightly clenched. As quiet, as motionless as if she were a statue, she regarded Helen with a steady stare.

"Call me all the names you want to," she would interpose in the rare intervals when her sister paused for breath.

It is impossible to describe the venom and malignity thrown into the few words. At last she added bitterly:

"Maybe you'll call me that pretty name you did last time you got mad. You don't dare to, though, for Mamma will punish you if you do. You don't dare to call me 'old double-dyed villain.'"

"You are! You are!" shrieked Helen, perfectly beside herself with wrath. "I do dare to. You are an old double-dyed villain!"

The next instant both children were startled by the entrance of their mother, a grave, quiet lady whose face was grieved and perplexed.

"Children, are you quarreling again?" she asked.

"She called me names," said Olive, with trembling lips. "She called me that name she found in a bad book."

The mother turned to the other child, whose face was crimson.

"Go to your room at once," she said sternly.

"Mamma, she was just as bad as me," sobbed Helen.

"Did she call you names?"

"No, ma'am, but she—she—she egged me on."

"Well, you must learn to control your temper," the lady said, adding, with a sigh, "I have never seen such a passionate child as you are."

Yet in her other daughter she had a living exemplification of passion, dissimilar it is true, yet if possible even stronger and certainly under no better control.

The fire that smolders for a long time before bursting into flame often gains the most headway and is more dangerous than the quick blaze.

We Ourselves Have to Be Controlled

I have heard persons who prided themselves on their self-control say proudly, "Well, there is one thing sure, I can control my temper;" while at the same time they were maliciously and viciously inciting outbursts of rage from their opponents by sarcasm of the most merciless type.

That is not self-control. Blows as cruel and

treacherous as those dealt by a stiletto may be dealt by the tongue, and sometimes a single deliberate word, spoken with pitiless intention, sears the heart of the listener so deeply that the scars remain until death.

We give our pupils very little if we do not help each of these types of passionate children to learn the need of true self-mastery.

As long as we hold ourselves well in hand we can control others.

One of the loveliest teachers I have ever known once showed me a small box which she kept in her desk.

"It contains my cure for crossness," she said. "Would you like to see it?"

Inside of the box was a tiny picture of Christ blessing the children. Around the margin in dainty lettering was the one word "Inasmuch."

"I never look at it except when I am especially tempted to be irritable," she said softly. "But I keep it here all the time and whenever I am perplexed or angry it seems to give me new strength and patience."

This spirit of gentleness, which is not weakness, is the only one that will help us to cope successfully with the passionate child.

There is such a thing as righteous anger. There are times when the quick word of remonstrance, or even the swift act of retribution, is justifiable. These occasions come only when all other means have been tried and have failed. Happily for the world these cases are very few.

Never Ridicule a Passionate Child

One thing which should always be avoided in dealing with the passionate child is the use of ridicule or of unnecessary remarks on his failing. We would not dream of sprinkling pepper on an open wound. Common sense would tell us it would only inflame and irritate the sore. Needless comments on the actions of angry children do no good, indeed they often work positive harm.

I must confess that my sympathy lies entirely with the child in the following incident:

Little Herbert, a boy of violent temper and strong will, had been sent from the table. For an hour he proceeded to kick and scream in the corner. At last, seeing that he was gaining nothing by his activity, he subsided into silence. His mother regarded him with relief.

"Well, Herbert," she remarked judicially, "I'm glad you see how silly you've been acting and are ready to stop crying."

"Haven't stopped!" cried Herbert with fresh fury. "I was only resting," and he began again with redoubled vigor.

"Now I declare!" exclaimed his mother helplessly. "Whatever did I say to set him going again?"

Talking to the child gravely, yet kindly, after he has had time to "cool off," showing him that you want to respect him but can not when he forfeits your regard, punishing him by forbidding him to play with his mates unless he can control himself, all these are far more rational proceedings than the infliction of a hasty whipping or a scornful taunt.

The Slow Oncoming of Victory

A little boy who had played on the beach all day said to his mother at night,

"Mother, I can not sleep. Someone has written wicked words on the white sand down by the rocks. I read them and tried to cover them, but there were so many and it took so long that I got tired and left them. But now I keep thinking of them and they make me sorry. Shall I go and finish the work now?"

His mother smiled. "Come, stand here by the window a moment," she said. "I think the words will all be washed away to-night by the power of the waves."

The child looked out. There lay the great ocean, still and beautiful. The moon made a pathway of silver over the water. There was not a sound except the steady murmur of the white waves singing softly as they rippled in. The wide, shimmering sea seemed to be asleep and the boy said, "I don't see any power there."

But the next morning when the sun arose the little lad went to the beach again. The sand was white and clean and smooth. Every trace of the ugly words had disappeared. The mighty, silent tide had swept them all away.

So upon the child's heart we often read things that grieve and displease us. We try our best to remove them, but the marks are so deep and there are so many of them that we grow discouraged. But if we will only let the great, silent waves of love and tenderness rise and cover them, we shall find some day to our surprise that the ugly marks have gone.

Power gives power. It is only by using a talent that it increases, and this is true of virtue. Every victory gained makes the soul stronger. Every conquest over self makes us better fitted for the next conflict.

The beginner seated at the piano may, with tremulous fingers, waken notes which are sweet but uncertain. His touch is not sure. He gives us only hints of what may follow after patient endeavor. But watch some master musician as with majestic power he awakens the wonderful chords of harmony. Seemingly without effort he

makes us hear all the beautiful sounds in the world of nature. Spellbound we listen to the piping of birds in the first hour of the summer morning, to the ripple of the little brook as it dances down the green hillside, the thunderous bass of old ocean in a storm, the murmur of the wind among the pine trees. More than that, he can make us feel the deepest emotions—thoughts that speak of life and love, of death and sorrow, and of the perfect peace and joy to come. Ask his secret and he will tell you it was practice, long hours of trial and failure, but at last the confidence of success.

It is just the same with our pupils, whatever their faults. It is so with us. Both they and we must struggle and fail, and struggle and win, until, under the tuition of the Great Teacher, life becomes not discord or even a mere melody alone, but a rich harmony that will cheer and strengthen others by its uplift and inspiration.

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THE "CROSS" CHILD

BY

M. V. O'SHEA

JUDGING from one's correspondence, most parents who have children must sooner or later deal with the problem of the "cross" child. And as our American life becomes more complex, the problem of "cross" children will become increasingly difficult. And why? First, because children in many homes are overtaxed nervously much of the time. Often in the homes of the well-to-do there is so much excitement, in all of which the children participate, that they become tense and irritable. In the homes of the poor, where a large number of individuals are crowded together in small space, the children are liable to be nervously unstrung. Children who have to live on the street, and are excessively stimulated by ceaseless noises and moving objects, can hardly avoid becoming "cross."

What does it mean for one to be "cross"? It means that he has lost his nervous balance, or control, or poise. Anyone, young or old, who loses his self-control will be likely to become cross or even ugly. Our fundamental instincts lead us to snap at people who deny us what we want in any way. Now, if we get into such a condition that we can not control these instincts, then we will probably become irritable and disagreeable, or "cross." Doubtless every reader of these lines can remember periods in his own life when he was "off his base," as the phrase goes, and he probably said and did things at such times that he would never think of doing on other occasions when he had himself well in hand.

Sometimes children are "cross" who are apparently not overstimulated either in the home or outside. In such cases, the chances are that there is some error in their diet or in their habits of living. Children who live on soft, super-refined foods will not be properly nourished; and what is worse, the system will not be able to rid itself of toxic or poisonous products. These latter accumulate in the body and irritate the nervous system. It is a frequent saying that when one's liver is off duty he becomes disagreeable, ugly, irascible. Why? Because he is for all practical purposes poisoned, and he has lost his self-control in some measure.

Children should eat some hard, rather coarse food every day. They should have some bran in their diet for its mechanical service in the alimentary canal. The best way would be to provide hard bran biscuits or crackers, and have all children over two years of age, say, eat two or three of them every day, for without this mechanical stimulus the alimentary canal may fail to perform its functions properly, and if so the system will become burdened with irritating toxins.

Children are often "cross" because they eat too much meat, which is a stimulant and it may be an irritant; and when this is the case, it is certain to develop nervousness, instability, irritability. Again, an excessive amount of sugar in a child's diet may become a nervous irritant. Often one sees children become peevish and irascible who have been indulging excessively in candy, or in sugar at the table. At such times nothing will please them, and they will "fly off the handle" on the slightest pretext.

Again, a child three years of age or over is likely to become irritable and disagreeable if kept in the house continually, because he will not have exercise enough so that he can eliminate irritating elements from his system. Often "cross" children of this type become amiable and affectionate when they take up a life out of doors, working in sand, or climbing trees, or playing competitive games with other children, provided they do not become overtaxed or unduly excited.

Use in H.K.M. only
see footnote

THE FEARFUL CHILD*

BY

MRS. THEODORE W. BIRNEY

NINETY-NINE out of every hundred adults one meets can tell of some childish terror which held them in its clutches for weeks, months, even years, and many a child of imaginative temperament lies awake at night after the light is out, peopling the darkness with shadowy shapes and cuddling under the bedclothes until sleep brings troubled dreams.

When real danger, grief, or anxiety confronts an adult, it would be heartless either to laugh at or ignore him, but it would be positively inhuman to chastise him; and yet such treatment under similar circumstances is constantly accorded children by unwise parents. That the child's danger is imaginary, that his grief will soon be assuaged, that his anxiety is about a trifle, you know but he does not; they are real to him, and he is as worthy, and ofttimes as much in need of intelligent sympathy and affection as though he were lying on a bed of physical illness.

Talk It Out Freely

Always lead a child to tell fully what his fear is; question him closely as to its origin, whether it be from something heard, read, or seen, and then lovingly, by all the arts in your power, show him, step by step, the groundlessness of it. If it be a case in which darkness is a factor, tell him you are quite willing to leave the light until he has gone to sleep, provided he promises to keep his face turned away from it. After a few nights the chances are that he will permit you to place the light in an adjoining room or hallway, with the door left open, and in time, with judicious treatment, he will often of his own accord dispense with the light altogether.

Tell the child about the flowers, the ferns, the grass, and trees; how they must have the darkness in which to grow; of the birds and insects which are all sleeping out in the night, and, if practicable, place the bed where the child can see the moon and stars from his pillow. Then, some time, if you are in the country, away from street-lamps, take the child out on the piazza on a specially dark night, and after a few reassuring hand clasps, play a little game in which you are to find each other by the sound of your voices, all the while making your own as merry as possible, and darting hither and thither so fast that he loses, in the familiarity of the play-spirit, all sense of awe and mystery.

I have enlarged upon the fear of darkness because so many children suffer from it and because its effects upon the physical nature of the child, through its nervous system, are so damaging. A sensitive child has an unspeakable dread of whippings and harsh scoldings, and fear of this punishment is also very harmful, but its effects are usually transient.

Fears Are Often Suggested by Ourselves

Another form of fear is superstition. I have seen a child of eight years turn deathly pale upon breaking a small mirror. Questioning developed the fact that her mother and others had repeatedly in her presence referred to the dire consequences of such an accident. How different the home influence of another little girl who, when she had broken her doll's mirror, and was for the instant an object of commiseration by her companions because of the evils which would overtake her for the next seven years, tossed her dainty head and said with childish scorn, "I'm sorry I broke my mirror, but I'm not afraid, for Mamma and Papa say that that is all nonsense."

The fear of insects, animals, storms, lightning, and of numerous other everyday objects, is early inculcated through the conduct of adults, who, either from lack of self-control or ignorant of the mischief they are doing, act in such a manner as to alarm the children about them.

Fear is often directly traceable to stories which have been told a child by his companions, by superstitious nursemaids or, most unpardonable of all, to conversations about witchcraft, burglars, disasters on sea and land, fires, floods, etc., held in his presence by the elders of his own and other households. A child who, to all appearances, has paid no attention to a conversation will sometimes electrify an audience by repeating a part of it at a most inopportune moment.

A little girl who heard a vivid account of a shipwreck was unhappy for months in consequence, and the mere mention of the ocean caused

*Reprinted from "Childhood," by Mrs. Theodore W. Birney, with permission of Frederick A. Stokes Company, publishers, New York City.

her to shudder. A little boy, on hearing of a river which had overflowed its banks and washed away houses and cattle, for weeks went to bed in a state of trepidation lest the brook in his yard should overflow and destroy his home and all its inmates.

Ignoring or Repressing Fears Is Dangerous

Until a child's reasoning faculties are developed through contact with fact and experience, the odds are tremendously against him in his battle with fear, and it is a duty wisely and tenderly to help him in this as in other processes of his development. The "hardening" method is no more justifiable in this than in other directions, and it is unreasonable to look for great courage, or for an average amount of that quality, in a boy whose childhood has been imbued with fear. Caution has an important place in the training of a child, but it is never to be confounded with fear.

If conscience does, indeed, make cowards of us all, fear begets abject slavery, and the most of its fetters, alas, are forged in childhood, often by those who would sacrifice their lives, if need be, for the children committed to their care. To childish grief we should give the same loving sympathy that we would give to real grief in any other phase of life. It is a mistake to repress tears or sobs which arise from such a cause; it is far better to let the child "cry it out" unless the current of his thoughts can be turned in another direction. Self-control is an admirable thing, but to exact too much of it in very young children is unduly to tax their nervous systems, and to lessen their powers of endurance at maturity. Childish anxiety may arise from many causes, and is not to be scolded away any more than one would scold at a fever.

Positive Methods Are Best

Reading or telling stories of brave deeds to children is an excellent means of inspiring them with courage, while by constantly leading them to dwell upon the good and beautiful in life and literature, their minds will be so filled with helpful and inspiring thoughts that there will be left no room for mental concepts of a demoralizing order.

If it is true that a certain quality of thought produces unfavorable physical results, it is equally true that certain other qualities are highly beneficial; for instance, hopeful, joyous anticipation of some pleasant event is a good tonic and can be used with admirable effect in the case of phlegmatic children, but must be judiciously employed by those whose children are of a sanguine, nervous, or excitable temperament. In the latter instance, loss of appetite and sleep often occurs until the promised pleasure is secured, to be followed in turn by more or less exhaustion. For these and other reasons it is better not to make plans very far ahead for children's pleasure, or at least not to notify them of what has been arranged.

A child must have a large measure of love in his environment, just as plants must have sunlight, if he is to attain the highest physical and mental development of which he is capable. I have seen a dull, dispirited-looking child brighten up wonderfully after an affectionate little frolic with one of the elders of the family. Simple amusements, merry, innocent little jokes, much laughter, with its attendant involuntary relaxation of muscles and nerves, all play a most important part in the upbuilding of a good constitution.

Parents should take time to manifest their love for their children in caresses and endearing phrases. Such time could not be better spent. This is neither spoiling nor indulging a child, but is giving him that which is his by divine right and which we are the richer for giving. It is as unreasonable to deprive a child of this mental joy, with its direct physical benefit, as it would be to refuse him nourishing food.

Lo, I am going with gladness to that work for which I was born into the world.—*Marcus Aurelius.*

THE FORGETFUL CHILD

BY

M. V. O'SHEA

A MOTHER asks how she should discipline her children when they do not keep their agreements in respect to coming home on time. She gives them permission to play for a half-hour at a neighbor's house, but they may not come back for two hours. They are playing on the lawn; she calls them and says to them, "Your supper will be ready in ten minutes, and I don't want to have to call you again. Be very sure to be here in ten minutes." They promise to be on time. But a half-hour passes, and they are still playing, and they often will not come until she calls them again. She thinks they are careless and indifferent and ought to be punished in some way, so as to make them more considerate.

Let the readers of these lines test themselves to see whether they can measure a half-hour accurately without a timepiece. How many readers could be depended upon to come to supper in fifteen minutes if they were playing an interesting game of golf, for instance, or reading a captivating book, or even sitting out under a tree enjoying Nature? As a matter of fact, many well-meaning adults are constantly late at meals because they can not estimate the flight of time. A woman will call out to her household, "Dinner will be ready in ten minutes, and I want everyone here on time." The adults in the family are about as likely as are the children to have to be called again, not because they are inattentive but because they are quite unable to judge when ten minutes has passed.

Young children have a weak time-sense. Fifteen minutes or an hour means nothing definite to a six, seven, or eight-year-old child. If he be engaged in play, he is oblivious to the flight of time, as he should be. One who is deeply absorbed in any undertaking, as a child usually is in his play, can not be sensitive to the passing of minutes. It is precisely as though he were sound asleep; there is no time for him. Psychologists show in their experiments that it is a very subtle and difficult thing to learn to judge of the passage of time. One's organic sensations, or the changing light in the sky, or semi-consciousness of the coming and going of people or of things,—experiences of this sort convey the idea that time is passing, but if one is so immersed in any interesting business that he is not aware of these happenings, then time does not exist for him.

It is a rather foolish proceeding to call out to a group of young children who are playing, "You may play fifteen minutes longer, and then I want everyone of you to be in here, or I will never let you go out again." There is constant trouble in some homes because parents or older brothers and sisters give orders of this sort. Not once in a hundred cases will such commands turn out well. The majority of adults would score low in a test of this kind.

Often children are late at school, though they wish to be on time. But on the way they get interested in some object or are attracted by some happening, and they are unaware that time is passing. Teachers give children permission to leave the room if they will be "back in five minutes." They may not come back for fifteen minutes or a half-hour. An experienced teacher should know that children can not be trusted to return to a classroom on time unless there is some signal given which will remind them that the period of freedom is up. Observing teachers always mark the termination of a period of freedom by some symbol or signal which will attract the pupil's attention and remind him that he must return to his duties.

A wise parent would say to his children, "When you hear the whistle blow, or the church bells ring, or when you see Mr. So-and-so returning from his business (if he is regular in his habits) come running to the house for your supper. Don't stop for anything." If they do not come when they have the signal, then the parent may say, "I will not let you play again, because I can not trust you to come when you say you will." This will impress upon children the importance of reacting to a signal, and they will soon learn to respond if privileges are withdrawn when they do not respond. But it is utterly unreasonable to ask a child to keep track of time when he has no signals or signs to help him. No amount of scolding or whipping can develop an accurate time-sense in a young child.

How much strain and stress there is in many households because parents can not get their children out of bed on time! They call them and

say, "You may stay in bed fifteen minutes longer, and then you must jump up or you will lose your breakfast." A half-hour passes and there has been no jumping up. An hour or two may pass, and still the children remain in bed. Two hours or three hours are as fifteen minutes to a sleepy child, especially if the room is darkened and he can not see the sun ascending, or if he can not hear the increasing activity on the street. The mother who is preparing the breakfast may be very sensitive to the passage of time. She can tell within a few seconds when fifteen minutes have passed, because she is performing actions which she has performed in the past, and she knows from experience how long it takes her to set the table, or cook the eggs, or whatever else she is doing. But in a certain sense there is no time for the boy who is lying in bed, and he can not be expected to "jump up" when his period of grace has expired. If the mother could rig up any device which, at the end of fifteen minutes, would give a signal, and if the boy does not respond to it, then he might be deprived of his breakfast. It will not take him long to learn that when a given signal occurs he is to react in the appropriate manner without delay.

old notes fixed up for use here

THE IMPUDENT CHILD

BY

WILLIAM BYRON FORBUSH

Used in M.C. p. 112

IMPUDENCE has two reasons. One is the quickness of the emotions of the child, who expresses his feelings before he has time to restrain or choose his words. The other is the increased comradeship of modern parents and children. The child who expresses his love and joy freely to his parents is likely to be almost as free with his wrath and disappointment. "Old-fashioned" children were just as impudent at heart as children are nowadays, but they did not dare to so express themselves.

Two suggestions may be made. The more important one is, that the problem in every case of impudence is not the personal affront to ourselves, but the child's own lack of self-control. Difficult as it is for us, especially if we are quick-tempered, we endure the aggravating remarks of our children, we let the affront pass, if we can cure the child.

The other suggestion is, that it is better to consider impudence as a danger to the family organization than as an indignity to ourselves. Most impudence from children is public, it is in the presence of the other children or the maid, and it is wiser to protect the clan than to be too anxious for our own dignity. As a matter of fact, if we take this viewpoint, and line up the clan against the offender, we really take care of the personal offense.

This second suggestion takes care of most unpleasant outbreaks. If the child, at table, starts a contentious discussion, or a disagreeable series of comments, or a boresome, self-confident statement, we can refer it to the others, whether this is interesting enough to let him continue. In other words, the clan decides, not whether the bumptious one is right, but whether he is interesting. He must, as a result, either find somebody who wishes to hear him, or if he persists, leave the table.

It is usually dangerous to allow arguments when a child has an immediate personal interest. He is too passionate and unpoised to understand. Protests at such a juncture do him as little good as they do you.

Most impudence is unconscious. In such a case it is necessary to take the child aside and show him kindly and lovingly how to put himself in the place of another and to realize that he would not like to hear the words he has just been uttering, if applied to himself.

Further, the child has some right to his own "day in court." Nobody likes "to be told where to get off," to receive an order without explanation or qualification. There is a difference between reasoning together and indulging in impudence. While a child ought not to ask questions concerning customary commands, it is helpful to him to have some reason and incentive for unaccustomed ones. This does not mean that, after a considered injunction, we may perhaps be talked or scared into a reversal. Listen to him, but do not necessarily reply. Listen with respect and attention. Or, if the thing is too urgent to be fully and fairly discussed at that time, say, "Tom, I am afraid I shall have to ask you to do this for me now, and then, just as soon as you have done it, come to me and we will talk it over more fully, and I will tell you more carefully why I think this is the best thing to do, and I will listen to all you have to say." Your attitude is that there is something bigger than either yourself or himself—namely, the imperative Duty, before which all must bow.

Use in H. K. M. only
see footnote

THE LAZY CHILD*

BY

SIDONIE MATZNER GRUENBERG

We have used the word "lazy" to cover up a heap of ignorance about human nature, and it is the easiest thing in the world to resort to this adjective—certainly much easier than trying to understand people, and especially children.

Those who have given most attention to the problem of child nature are pretty well agreed that it is impossible for a healthy boy or girl to be lazy. It is a contradiction of terms to say that a young human being would prefer to do nothing. Indeed, it is the irresistible impulse to be up and doing that makes the healthy child so much of a nuisance to people who wish to have everything quiet and "orderly." The first thing to do, when a child shows symptoms of "laziness," is to have him thoroughly examined by a competent physician.

Laziness Because of Illness

Now this sounds as though we considered laziness a disease. And several years ago, when Dr. Stiles of the United States Public Health Service announced his discoveries in regard to the hookworm, it was quite the fashion for respectable people (who have a great deal of contempt for lazy folks) and for the newspapers to think up jokes about the "laziness germ." But seriously, laziness is very commonly an indication of impaired health, if not of actual disease. This is especially true when it occurs in young children. When a child sits or lies about, without caring to do anything, without even getting into mischief, there is generally something wrong.

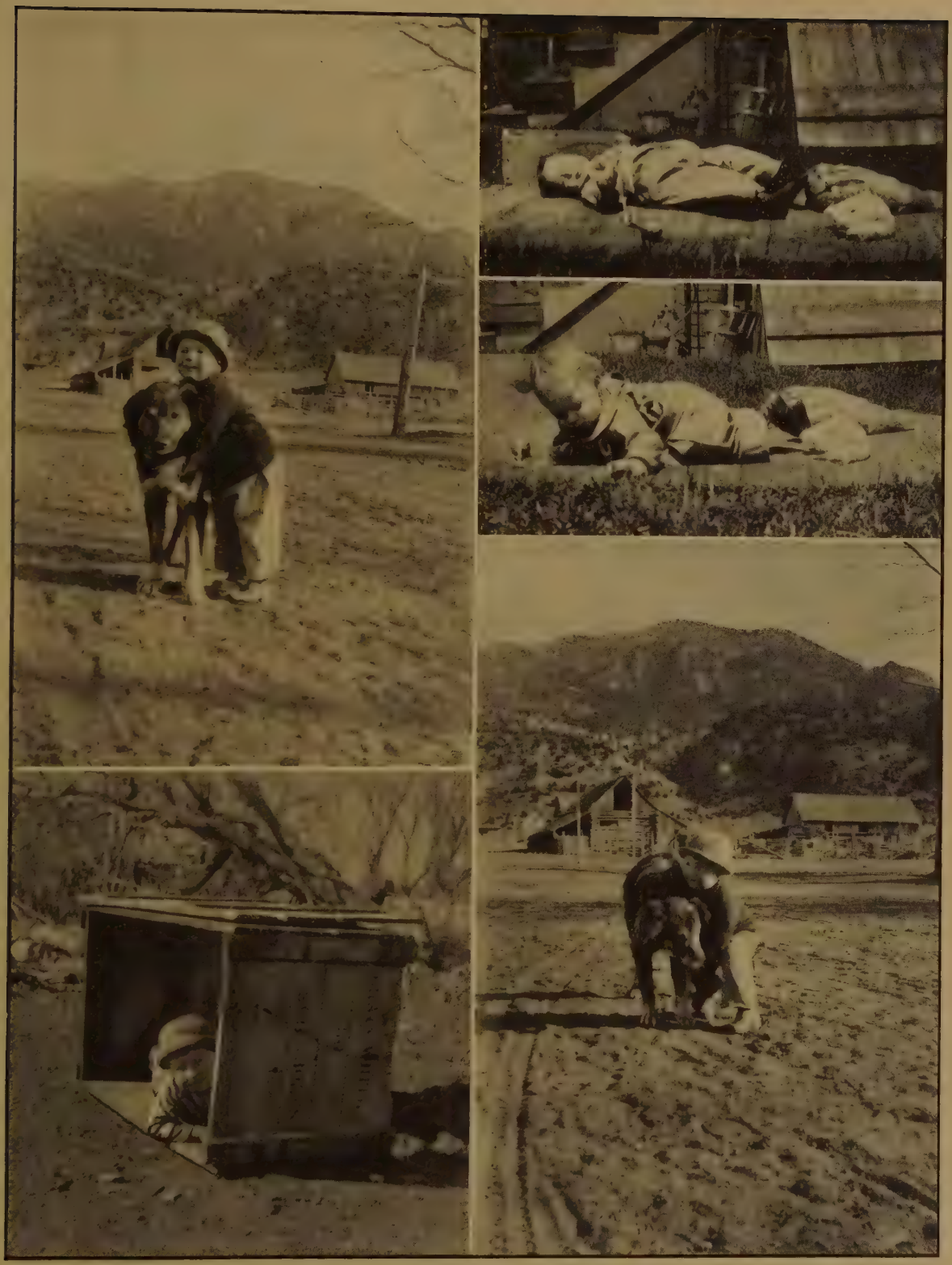
Laziness from Being Bored

But perhaps we all know older children who are "pictures of health" and at the same time lazy enough to exasperate their parents and teachers. When we have made sure that the picture of health is not a deceptive appearance, it is time to look for other causes, and not till then. Judging from the experience of the schools, there are lazy children who have good health. But the usual attitude toward indifference to work is hardly effective in making children get over it. To scold and to drive may help in getting a particular task finished, but they have not been very helpful in establishing habits of industry. And that is the whole problem in most cases—how to establish habits of industry.

By nature the child adapts himself very readily to the establishment of such habits. In the first place there are the instincts for activity, the native curiosity and the imitativeness. And in the next place, there is the ease with which repeated acts become organized into habit. Could anything be easier than making a child get into the habit of doing something all of his waking time? But children do certainly grow up "lazy"; so what can be the trouble? We are quite sure that it can not be anything wrong with his muscles, for example, because the amount of energy that a child puts into his play after he is tired out by his "work" is enough to do the work several times over. That ought to give us a clew. The energy that is expended in play has meaning to the child; too often the energy required of him in work—whether it is home work or school work or work that earns money—has no meaning to him whatever. In other words, where there is interest and enthusiasm there is effort and exertion; when there is indifference or repugnance there is lethargy and indolence. Children will acquire the habits of industry only where they have practice in exerting themselves with purpose and enthusiasm.

But we can not let the children play all the time; it is necessary to study sometimes, and to do other things that are not very pleasant in themselves. Indeed that is true. But it has been found possible to organize study and other necessary work in such a way as to get the children to do it cheerfully and effectively, and so to get the habit of doing what needs to be done without shirking and without complaining. To most older people this would seem to be demoralizing; but experience shows that work done under conditions that arouse interest is at least as valuable for "discipline" as work done under compulsion.

* From "Sons and Daughters," by Sidonie Matzner Gruenberg, published by Henry Holt & Company, New York. Used by permission of the publishers.



LITTLE FOLKS SHOULD BE OUT OF DOORS

For children can certainly learn the various processes involved in the handling of tools, for example, by making things in which they are interested; and they can as easily acquire skill in such work as in monotonous work. But the "moral" habit of application to the disagreeable, for the purpose of carrying out a more remote end, which is the essential thing in what we call our "discipline," has been successfully developed by parents and teachers who have known how to use interest in leading children from play to work.

It is the children who have been driven to do the unpleasant things that have no meaning for them who resort to "laziness" as the only escape from the disagreeable tasks. They have never learned to be interested either in the work itself, or in the work as a means to something desirable, that should crown all labor. They have acquired laziness because their impulses to activity have been thwarted by association with stupid, monotonous, fatiguing effort.

Laziness from Being Irresponsible or Dreamy

And this suggests a third type of laziness. In spite of the beautiful poems and the stirring orations on the "dignity of labor," the children do not have to be very shrewd to discover that society honors many of its members in inverse proportion to the amount of useful work they do. It is a short step to acquire a contempt for real, honest work, since the workers that the child sees about him receive anything but respect from "the better classes." If a clever girl or boy half-unconsciously makes up his mind that it does not pay to work, if he adopts the attitude expressed by the cant phrase, "Let George do it," we must look seriously to the conditions that make for laziness in our own habits and views of life.

Finally, there are a few children who naturally take to the contemplative life—they are dreamers, poets, philosophers. They have their uses even if they do not do "useful work." *

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THE IMAGINATIVE CHILD

BY

HARRIET FRANCES CARPENTER

While visiting a school I overheard this dialogue between an unimaginative teacher and a small boy who was helping to remove some cobwebs from a cabinet in the classroom:

"Spider-webs are very beautiful, aren't they, Miss Andrews?"

"Hold the pan higher."

"All spiders aren't bad spiders; some spiders are good spiders, aren't they, Miss Andrews?"

"Watch what you are doing."

"I know a story about a spider. Miss Holmes told a story to her class about Robert Bruce and the spider——"

"When?" severely. The child hung his head. "If you loiter at her door again I'll keep you in."

A sullen look appeared on his face and the work was continued in silence. After he had left the room she turned to me and said, "That boy gets sulky spells. Oh, he likes nature-work and stories, but I never could tell a story."

Upon my suggestion that stories stimulate the imagination, she held up her hands and with a look of horror declared: "Imagination! You don't have to stimulate children's imagination. The trouble is they have too much!"

She was unable to reconcile her adult mental attitude with a child's outlook.

A little girl, as she ran up and down the steps of a broad terrace surrounding a house in the country, kept saying to herself, "It's just like an old castle! It's just like an old castle!"

"Nellie," commanded her father, "don't do that! You'll fall."

"She is always falling," he explained to his hostess.

"Does she hurt herself?" asked the lady.

"No, but she might, she is so awkward. She gets worse all the time."

His little daughter manifested a lively imagination, but he did not understand how to make it of use in developing restraint and poise.

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* Make your children partners, not serfs or errand-boys. Let their allowances be salaries, not pensions. Exact regular and responsible, not spasmodic and trifling, duties. A boy will rise to the challenge of a big task when he scorns a little one. I know a father who teased his boy the other day to do something by saying to him, "It is only a little job, Donald, it won't take you long." Donald reached for his hat and remembered another engagement. But a few days later when the father said, concerning the same task, "Donald, I've got a hard piece of work I want done. It's really a man's job. Do you know where I could get a man to do it?" Donald cried out, "Father, I'm your man." And he did the work to a finish.

One other thing. Children like to work together. You remember when you were a boy you would chop twice as much wood over with your neighbor's boy as you would at home.

It is a curious fact that a child would rather work than play, if the job is worth while and if it is his own, and he can do it with the stimulus of working with somebody else.

Live with children and one lives in a world of perpetual imagination. In no way can we more easily control the child's acts, form his habits, mold his thoughts, than along this avenue of approach to his mind. Reproof may adroitly be given by a playful appeal to the fancy.

"Poor Patsey," murmured a father, shaking his head as his heedless little son, a sturdy boy of five, stumbled and fell repeatedly during a short ramble in a meadow. "Poor Patsey! One would think to look at him that he had nice, bright eyes, but they are just beads."

The next day, running impetuously to meet me, this same little fellow stumbled over a stone, fell, and got up, saying good-humoredly, "If Daddy was here he'd tell me I had beads for eyes." His heedlessness was soon corrected by this jest.

"The flowers are asking why Patsey doesn't take his feet off and leave them at home when he comes to see us," I suggested one day when he trampled my snowdrops.

"What do the flowers say now?" he whispered as he quickly removed the offending members from the bulb bed and looked wistfully into my face.

"They say, 'Thank you, Patsey,'" I replied. "'If you keep your feet on the paths, you may bring them with you when you come to the garden.'" And so a rebuke attained its end without creating antagonism.

Sometimes it happens that children lose the sense of discrimination between fact and fancy. Then we should clarify their ideas without implanting a sense of guilt.

It was discovered that a hitherto truthful child was beginning to make misstatements, evidently not for the purpose of deception, but entirely through confusion of thought. I had read him an account in a newspaper of a dog that put his paws on the steering wheel of an automobile, while his master, sitting beside him, changed the gears and saw to the essentials of running the car. He made no comment at the time, but his imagination seized upon the idea. A couple of months later he told me that he had seen a dog running an automobile on Fifth Avenue.

"His master was with him," I responded.

"No, not that one; this dog was alone. He changed the gears himself."

Shortly afterward he wanted to know what a cocoon was. I began the allegory of the Caterpillar and the Butterfly. "Don't tell it that way—don't say 'it said' and 'he said'—just tell me," he broke in. So I told him the facts of the development of the chrysalis as briefly and definitely as possible. When I had finished, thinking this a fitting opportunity, I explained the difference between fact and fiction, telling him that we should let people know whether what we told was really so, or just a story or joke.

The following incident shows his manner of applying my careful definition. He told his aunt that he had seen two squirrels running toward each other on a branch of a tree. They had their mouths filled with nuts, and they ran so fast that they "bumped heads" and knocked the nuts out. After an effective pause he added, "That's a joke. I made it up! Now this is real—" and he repeated a simple incident of a squirrel carrying away the walnuts that he had laid on the ground to dry.

Some children naturally make the distinction between fact and fancy without assistance. One of my child-companions usually explained his representations where they might not be obvious, so that we lived in a world of "pretend" without any feeling of deception—"I can't come to see you, I shall be too busy taking care of my horse (you know, my toy horse), and my automobile (you know, my bicycle)."

"Ride over on your horse."

"Oh, he is too wild."

"Then come in your car."

"It costs too much for gas and water."

One of those passing rainbow dreams,
Half light, half shade, which Fancy's beams
Paint on the fleeting mists that roll,
In trance or slumber, round the soul.

—*Thomas Moore*

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THE PRECOCIOUS CHILD

BY

LEONARD GUTHRIE, M.D.

GOETHE at birth was not expected to live. Gibbon in infancy was of feeble constitution, and his hold on life was precarious. Victor Hugo's mother described him as "no longer than a knife" at birth. Demosthenes "was a weakling, and so tender in early childhood that his mother would not let him go much to school, nor did his masters dare to keep him hard at work." Descartes was "a sickly young philosopher at eight." Albrecht von Haller, the pioneer of physiology, Wellington, Bacon, Locke, Swift, Watt, Canova, Alexander Hamilton, Schiller, Niebuhr, Byron, Johnson, William Pitt, Scott, and Dickens, all were delicate as children.

On the other hand, Tennyson, Longfellow, Edison, Abraham Lincoln, Bismarck, James Russell Lowell, Emerson, showed a natural and healthy development. In some cases early delicacy was followed by exceptional physical health and vigor. Beethoven, Burke, Constable, and Hobbes are examples. Sometimes illness or feebleness of constitution has given an impulse to mental activity. Charles Dickens, for instance, said that his ill-health in younger days inclined him to reading. Joseph Priestley believed that his early sickness was an advantage to him.

Enforced rest from illness has no doubt given the impulse to learning in naturally clever children, and hence the notion that "abnormal cleverness is a sign of ill-health." Galton says, "I do not deny that many men of extraordinary mental gifts have had weakened constitutions, but I deny them to be an essential or even usual accompaniment."

The fact that Cicero, Wagner, Darwin, Huxley, Carlyle, suffered lifelong martyrdom from chronic nervous dyspepsia does not prove that dyspepsia is essential to mental vigor. Keats, Schubert, Chopin, Mendelssohn, Spinoza, Novalis, Schiller, Thoreau, R. L. Stevenson, the Brontës, and many others have died of tuberculosis, yet we are not justified in assuming that tuberculosis and genius or precocity are correlated.

Galton remarks on these points: "There is a prevalent belief that men of genius are naturally puny beings, all brain and no muscle; weak-sighted and generally of poor constitution. I think that most of my readers would be surprised at the stature and physical frames of the heroes of history who fill my pages, if they could be assembled together in a hall." Yoder agrees with Galton that the idea that great men in childhood have been weaker, more sickly and inactive physically than other children, is erroneous.

Is Precocity an Indication of Future Insanity?

According to alienists, this is so, and they have certainly two historical instances to support them in the cases of Caspar da Vega and Tasso, both of whom were sixteenth century "wonder children." Da Vega eventually became a victim to religious melancholia, and Tasso was insane at thirty.

Some men of genius have become addicted to alcoholism and drug-taking, like Poe, Burns, the Coleridges, De Quincey, Morland, and Rembrandt, and therefore might be regarded as insane.

If eccentricity, waywardness, and unconventionality are evidences of madness, a large number of geniuses, such as Shelley and Charles Lamb, have been insane. But melancholy, delusions, narcomania, and eccentricity do not occur exclusively in men of genius or of high ability who have been precocious. Granting the precocity of geniuses who have become insane, it does not follow that all precocious children are in danger of insanity. The alienist's experience is confined to those who do become insane.

Does Precocity Imply Early Decadence?

It is commonly predicted of a precocious child that he "will go up like a rocket and come down like its stick." He has been compared to the "early riser, conceited all the forenoon of life, stupid and uninteresting all the afternoon and evening."

But precocity no more implies early decay than early decease. Jastrow found that his specially precocious class reached the period of original production much more speedily than other great men, but that they did not achieve a truly great success before others. Furthermore, they reach the highest point of their development somewhat later than eminent men in general—namely, at the age of forty-seven as against forty-five. In the case of "wonder children," the average age at production of their greatest work is 42.1.

Were precocity necessarily attended by prematurity, and therefore early decadence, all precocious children would die demented. A Goethe or a Thomas Young could not long survive his infancy. But although precocity does not imply early decay, it can not be disputed that precocious children often do not fulfill the promise of their youthful days, and there is some ground for the popular belief that "clever children make dull men."

What are the Causes of Failure in the Apparently Precocious?

It is impossible to say what proportion of precocious children meet with success in after life. A genius is known to the world by what he does. Unless he achieves something great the world does not know him as a genius, whereas we are all familiar with persons of seemingly transcendent mental gifts and abilities who never do anything at all but waste their lives.

Superficially, the intellectual failure and the genius have much in common. Each has versatility, but the genius finds his special bent and clings to it, whereas the failure flits from field to field, and may never specialize in any. Versatility in the one is but volatility in the other.

Genius may mistake its special bent at first, or it may be thwarted by design or circumstances. But the genius, if he does not find full scope for his powers in one direction, immediately seeks another, and if thwarted or hampered invariably overrides all obstacles; whereas the intellectual failure either mistakes his bent, yet makes obstinate and futile attempts to follow it, or gives up the struggle in face of any opposition, even in lines in which he might excel.

Egoism, self-consciousness and introspection, pride and vanity, are characteristics of certain types of genius, but these qualities without genius are almost bound to lead to failure.

Mistaken or Thwarted Bent

Considering the versatility of genius, it is not surprising that in some cases more than one line may be taken up before the final choice is made.

The precocity of genius in special lines has often been discouraged or unseen. Handel's father sent all musical instruments out of the house to keep his child from playing. Bach's early compositions were destroyed by his elder brother in order to discourage him. Robert Schumann abandoned law for music against his parents' wish. Cellini's father, a musician, tried to make Benvenuto a flute player. Tycho Brahé was sent to study law at sixteen, but managed to conduct his astronomical pursuits after office hours. Rubens, who took to painting at thirteen, had to put up with the distress of his mother, who deemed him worthy of a higher calling.

Some instances of supposed dullness in the early lives of great men may be due to their strongly developed critical faculty, which resents the manner in which subjects are presented to them.

Precocity and Originality Unappreciated

Linnæus could not learn languages. Leigh Hunt could not be taught the multiplication table. Goldsmith's teacher thought him the dullest boy she had ever tried to instruct. Chatterton's mother regarded him as "little better than an absolute fool" at six-and-a-half. Humphry Davy at school was described as "an idle boy with a gift for making verses, but with no aptitude for studies of a graver sort." Afterward he considered it fortunate that he was left so much to himself. Huxley detested writing till past twenty, and complained that his teachers "cared as much for his intellectual and moral welfare as if they were baby-farmers." Byron was always at the end of his class as a schoolboy. Darwin was considered at school as rather below the common standard in intellect. His father wounded his gentle nature by saying to him, "You care for nothing but shooting, dogs, and rat-catching, and you will be a disgrace to yourself and all your family."

Instances might be multiplied in which eminent men when children have quietly and steadfastly followed their own line, refusing with dogged obstinacy and perseverance to conform to any stereotyped course of learning. They have often been branded as dunces and dullards, yet in reality have been more precocious than any.

Sometimes a fastidious hesitancy to admit that learning has been mastered may pass for stupidity. John Wesley's mother declared that she had to repeat a thing twenty times to her famous son, but after the twentieth time he never forgot. Wellington, "my dull boy, Arthur," as his mother called him, was similarly slow in grasping facts, and equally tenacious of them, and the same has been said of the late Duke of Devonshire.

Precocity of Reticence.

There is such a thing as precocity of reticence which may simulate dullness in the eyes of unobservant teachers and parents. Silent children are often accounted stupid, but those who talk least often think most, and their thoughts may be worth more than pennies. Precocious reticence is often, especially in imaginative, philosophic, and scientific minds, associated with dreamy

mental states, inability to descend to the "trivial round and common task," and unsociableness.

The habit of taciturnity and of restraining all outward show of emotion is common in nervous subjects, and may be taken to indicate dullness. Harriet Martineau was considered extremely stupid as a child, owing to sheer nervousness, and to her habit of concealing the fears of imagination which haunted her.

Desire for Solitude Not Unusual

Sometimes, desire for solitude proceeds from timidity and dread of noise in delicate children. Sometimes it is from proneness to indulge in reverie and day dreams, and in communings with Nature. Johnson sauntered in the fields in childhood, dreaming and talking to himself rather than to his companion. Darwin, in a brown study, stepped over the city wall at Shrewsbury and nearly broke his neck. Wordsworth mused alone in the twilight glens, and Byron in the abbey cloisters. Shelley communed with the stars and moon.

George Sand had a secret hiding-place in the woods, in which she erected an altar and performed thereon solemn, strange rites, setting at liberty butterflies, lizards, green frogs and birds in the name of her new deity, Coramé.

Wagner, in the fits of gloom and depression which seized him as a lad, would hide himself and cogitate alone for hours together.

It is characteristic of such children that they always keep their visions to themselves. Aristotle said of the man who seeks solitude that he was either a god or a beast. Some schoolmasters of the present day are in the habit of assuming the latter, and suspect any boy who is solitary, and muses, and will not join in games, of being addicted to secret vice. The principle "either play or work" saves the schoolmaster a great deal of trouble, but it is not applicable to all children alike.

The precocity of reticence, the critical instincts, the dreamy, mental states and desire for solitude in clever children may be mistaken for sloth and indolence, especially when interspersed with occasional flashes of ability. Some quietly and imperturbably follow their bent, and assert themselves, in spite of injudicious treatment. Tamer spirits give in, or are spurred to make superhuman efforts to excel in lines which do not suit them, and fail.

Genius Is Irrepressible.

It is unnecessary to enlarge on the struggle against ill-health, poverty, and want of education; the innumerable privations, disappointments, affronts, slights, and lack of appreciation by the world, which many a genius has had to meet.

True genius is irrepressible and triumphs over each and every obstacle. A Handel will always find a spinet in a garret; a Wilkie or a Canova, his pencil; a Newton or a Ferguson, his tools. A Wagner's life may be one long-drawn wail of neurasthenic misery; a Darwin may be incapable through illness of working more than an hour or two at a time; yet their creations are bound to see the light, although their travail may be one of sorrow and keen anguish. For the essence of genius is the impulse to create. Without the creative instinct, many who possess the intellect of genius are failures. Many again whose ability is undoubted, and whose instinct to create is strong, have no staying power, no mastery of detail, no capacity for drudgery, even for short periods, and are prostrated by bitterness and chagrin when critics prove unkind.

These form the "brilliant wasters" of the community, of whom it is often said, "They could do anything if they only chose." In childhood their precocity is usually of the pseudo or psychasthenic variety, which unfortunately is often mistaken for the true precocity which, as I have said, always characterizes true genius and high intellectual endowment.

A False Precocity

To many, the conception of a precocious child is merely a picture of a small, pert, and witty being, full of whims and fancies, querulous, exacting and peevish, depressed and lethargic by day, restless and excited by night; a spoiled, pampered and petted creature, whose shrewd sayings are repeated with admiration before his face, and whose little tricks of recitation, singing, etc., are paraded for the delectation of all and sundry, who secretly regard him as an unmitigated nuisance.

Children of this type interrupt with all sorts of wise questions. They are restless as butterflies, peevish and stubborn. They are likely to show volitional defects. Commonly, they are well gifted in language, and in general interested in words rather than things. Their weakness only comes to light when they are overloaded with subject-matter of instruction.

"The matter," says Trüper, a writer who has studied various abnormal mental conditions of children, "is complicated by the foolish pride of parents. Worst of all, the teacher accepts these qualities as symptoms of genius in language, philosophy, etc., and is likely to encourage the pupil to continue his interest in book knowledge and general instruction rather than adopt the far

more sane method of restoring balance by the study of concrete things and by feeding the sense of reality."

Precocious Children Need Special Attention

Precocious children of the psychasthenic type are, as a rule, unfitted for the ordinary routine of school life. They can not adapt themselves to their surroundings. They require individual attention, which can not be supplied in public institutions.

Attempts made to enforce industry in uncongenial tasks, to cram the memory with elusive facts, to excite ambition by blame, and fear by prophecy of failure, may result in mental and physical breakdown. Their education should follow the lines for which they show most aptitude. Their reading should be guided, not forced. General information should be absorbed by degrees, not rubbed in *en masse*.

A good memory is essential to eminence, and probably all truly great men possess it. Yet memory is of different kinds, visual, auditory, and associative. Some are extremely receptive of abstract ideas and theories, but can not retain concrete facts, others retain the facts but can not reason from them. The obviously clever child, who yet finds difficulty in assimilating arbitrary facts, may be pressed and urged to do so until his mind is bankrupt; and then his precocity bears the blame. On the other hand, the glib fact reciter may be successful in examinations and regarded as brilliant, but belies his precocity by failing in after life.

Psychasthenic, precocious children should be spared all exaggerated and one-sided teaching on religious, moral, and social questions. Their opinions on all such subjects are sure to be lacking in breadth of view, and are apt to become morbid obsessions. The moral fiber may be strengthened by sympathy and consideration. A word of praise and encouragement often does more good than torrents of blame. Above all, they need a simple, healthy, open-air life. Freedom from artificial emotional stress is essential, but it should not be forgotten that boredom and ennui are as productive of neurasthenia and morbid mental states as a life of constant restlessness and social excitement.

I shall not indulge in the customary jeremiads on the faults of modern methods of education in general. All systems have their advocates. The claims of liberal *versus* utilitarian education; formal *versus* subject-matter studies; grammar *versus* no grammar; scientific *versus* literary training, have all been extolled in turn and hotly contested. They are as far from being settled now as they were in the Middle Ages, because minds differ and no system is adapted for all alike, though each may be suitable for some. Any system which does not allow for individuality of mind, tastes, and character may be harmful.

Clever children who possess strong nervous endowment can accumulate knowledge with impunity. It is the psychasthenic variety which is most frequently brought to naught. Psychasthenics may be so innately; they are frequently the offspring and descendants of brilliant but neurotic parents and ancestors; they may develop neuroses in consequence of delicacy and illness, or through emotional strain and mismanagement.

Care of the Precocious Child

If parents would only learn that brightness and ability are not unfavorable or morbid signs unless associated with marked nervous instability and hyperæsthesia; and if teachers would refrain from forcing on bright, clever, but neurotic children who show easily recognized signs of impending mental exhaustion, which may be counteracted if taken in time, the term "precocity" would lose much of its evil significance.

The precocious child is not necessarily a genius, but by careful management he may at least be prevented from becoming a failure. The points which I have tried to emphasize are: (1) That genius and high intellectual endowment are always precocious, although signs of precocity may not always be recognized; (2) that the neurotic temperament is inseparable from precocity, genius, and high intellectual capacity; (3) that the neurotic temperament may either make or mar success, in accordance with the treatment which it receives.

Happy hearts and happy faces,
Happy play in grassy places—
That was how, in ancient ages,
Children grew to kings and sages.

—*Robert Louis Stevenson*

new
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THE MOTOR CHILD AND THE BOOKISH CHILD

BY

M. V. O'SHEA

A MOTHER has two sons, David and Morris, aged five and seven, respectively. She is teaching them both at home. The seven-year-old has completed the Fourth Reader. He has made good progress in his number-work, and he can perform the fundamental operations very readily, even with large numbers. He likes to solve the problems in his arithmetic. His mother says that he would rather be with his books than with the boys in their plays. "Morris takes real pleasure in learning any lesson I assign him. He likes his reading and arithmetic best, but he has done well in spelling, in writing, and in his language lessons. I have no difficulty in teaching him almost anything I think he ought to learn."

But it is quite different with five-year-old David. The mother began teaching him his letters when he was in his fourth year. She started him in his number-work at the same time. She has been teaching him for nearly a year and a half now, and she reports that she is discouraged over the progress he has made. He reads poorly; he can not spell more than four or five words correctly; his writing is not much better than scribbling, and he does not yet know how to perform any of the arithmetical operations with readiness or accuracy. The mother says that when Morris was the age of the younger boy he was "three times as good in every study as David is. Morris always liked to have me teach him and David does not like anything, so far as I can tell. He is the brightest boy in many ways in the neighborhood. He is easily the leader among the boys of his age. But he will not study. He is always trying to get out of learning his lessons. He makes up all sorts of excuses to go on errands or play with the boys. He promises me that he will come in and learn his lessons if I let him play for a half hour when he ought to be studying, but when he comes in he does not apply himself to his work. I can not understand why he does not concentrate more than he does. His lack of progress in his studies is due to his unwillingness to concentrate. What can be done for such a boy who is scatter-brained? I am afraid he will never learn anything well."

Choose at random fifty boys from five to ten years of age; several of them, possibly four or five of them, will manifest intellectual traits like those of David, described above. They will not be interested in learning their letters, or numbers, or spelling, or language, or anything they must gain wholly from books. They will be unable to concentrate their attention upon any study taught in the way in which David is being taught by his mother.

One who is much in contact with parents and teachers must listen frequently to tales of woe regarding these non-studious boys—more often boys than girls—and a parent or teacher always ends by asking whether there is not some way in which "scatter-brained" boys can be taught to apply themselves to their studies.

The Motor Boy Is a Hopeful Boy

It is well recognized by psychologists to-day that there is a type of individual who is not attracted by any tasks which are assigned to him in books. But this individual may be thoroughly interested in, and he may have excellent success in, tasks which involve the use of his hands. When he attempts to master a lesson from a book, whether in reading, or in number-work, or in language, or in spelling, or in any other study which his parent or teacher may try to teach him, he may be unable to attend to his task for more than a few seconds at a time. He will probably be restless and he will almost certainly be distracted by everything which is going on around him. Since he does not keep his attention on the thing he is trying to learn, it will not make a lasting impression on him; so he will forget before to-morrow what he tries to learn to-day, and he will make little or no progress. The reason he can not remember what is taught him is because he does not really *learn* anything. Only about one-third or one-quarter of his attention goes to his tasks in his books; the rest of it is occupied with other matters. It is impossible for a child to make headway in his studies if he gives only partial attention to anything which he is trying to learn.

Now take this same boy building with his blocks, or constructing a railroad track, or playing with his dog or with his companions, and he may give prolonged attention to what he is doing. If his father should attempt to teach him how to use a tool, he would probably find that

the boy would give concentrated attention to the task and would master it readily. If he should be given an old clock, say, and allowed to take it apart, he would probably give the closest attention to it for long periods at a time.

All normal children from three to ten or twelve years of age like tasks in which they can use their muscles better than they do those in which they must sit in a seat and learn words or numbers or rules. Nature has ordained that all young children should wish above everything else *to be active in a motor way.* They have a passion to manipulate all the objects about them to see what they can do with them, how they can use them, what excitement or fun they can get from them. They like to measure their strength with everything they can lay their hands on, and in this way they learn what they can do with objects, and what these objects can do to them. Students of child development know that a child would not make any intellectual progress if he were not active much of the time in testing with his muscles the objects with which he comes in contact, finding out about them by touching them, squeezing them, throwing them, lifting them, wrestling with them, using them to construct houses and the like, or to carry on a game, smashing them to see how strong they are and how they are put together, and so on. Children who do not try out objects in all these ways do not learn readily; they may remain idiots in mind even though they may become men and women in physical stature and in age.

Two Types of Approach to Learning

While all young children are more interested in motor than in mental activities, still by the age of five, occasionally though not frequently earlier, some children begin to show an interest in learning which does not require muscular action; that is to say, they like to learn to read, to count, to add and subtract, to spell, and so on. On the other hand, some children at the age of five can not become interested in intellectual tasks divorced from motor activity. Their minds seem to operate only for the purpose of directing their hands. They will study only the objects which they can handle or use in some way. They might be greatly interested in the study of a bicycle, say, and would experiment with it in a variety of ways to see how it worked and what they could do with it. They might even miss their meals in order to continue their investigation of the bicycle. But it might be impossible to hold them to a task in learning words or number combinations, or spelling; they would show no desire to experiment with these book-things, to see how they were constructed, or what they could do with them.

Modern psychology recognizes two types—one the intellectual or reflective type and the other the active, executive, or motor type. The latter type is organized to deal most easily and efficiently with concrete situations in which something must be *done* involving the use of the body, the hands especially. With the motor type, the mind seems to remain dormant or to wander unless it confronts a situation in which *action* is required. An individual of this type will be restless, discontented, inattentive, distracted, unless he can deal with real objects. Words and numbers as the symbols for objects do not appeal to him; he will not be eager to learn them for their own sake. His intelligence is not mnemonic or assimilative so much as it is dynamic or executive. He studies anything for the purpose of doing something with it and not for the sake merely of learning it.

If the reader will choose at random fifty adults whom he knows, and classify their interests and abilities, he will probably find that eight or ten of them at least belong to the motor, dynamic, executive type. They do not like intellectual work that is not related to motor tasks. They are ill at ease unless they are doing something in a motor way. They may not have a good memory for spelling or grammar, or the rules of arithmetic, or definitions of words, but they may have a very serviceable memory for all the details of the business in which they are engaged. Men who could not sit down and study a grammar lesson with any degree of success may readily and effectively learn all the distinguishing characteristics of a thousand different articles in their store. They may remember without a single error the prices of all these articles, where they can be bought, what kind of men have them for sale, and so on. They belong to the active, executive type of individual who is efficient in concrete tasks, but who is deficient in all abstract work.

How to Deal with the Motor Type

To return now to David, described at the outset, who is giving his mother so much trouble. Undoubtedly he belongs to the motor type. He is a leader in play, his mother says, but a dullard in his books. He can not concentrate on anything his mother is teaching him, but he will "apply himself to his building blocks and the like for long periods at a time without any let-up." His mother thinks he is indifferent toward his studies or even lazy. She feels that if he really wished to do his book-work he could do it without difficulty and as successfully as his brother, who

has gone straight ahead in all the subjects his mother has taught him.

It may be predicted that David will have a hard time in school unless his teachers appreciate that while he lacks interest in strictly book tasks, he does not lack either interest or concentration in motor tasks. If his mother would teach him so as to employ his motor abilities, he would doubtless succeed fairly well in mastering his studies and without so much strain and stress as he is experiencing now. His mother says she scolds him and even threatens him, but "nothing seems to do him any good." Instead of doing him any good, of course, such methods will do him much harm, because they increase his distaste for intellectual tasks. He is probably acquiring a hatred for books because there is always associated with them scolding, nagging, distress.

Teach in a Motor Way

A wise mother would not attempt to teach a four-year-old boy the alphabet, or numbers, or spelling, or writing, unless he wished to be taught. If a boy of this age is hungry for book-work, it shows that Nature has aroused his mental appetite for abstract things, and it should be indulged. But when a child of four or five dislikes lessons in books, when he has to be held to his studies by main force, it is sufficient evidence that Nature has not yet prepared his intellectual digestive organs for food of this kind, and he will be harmed rather than helped if he is kept at such tasks. A mother would not feed a six-months-old child meat and potatoes and hot biscuits, because she knows that this sort of food is utterly unsuited for so young a child, since the digestive organs are not ready for it. In the same way lasting injury will be done to a child in forcing him to learn spelling and reading and numbers before he has any interest in tasks of this kind.

But of course all children, even a motor boy like David, must at some time be taught to read, spell, speak correctly, use numbers accurately, and so on. How should he be taught? The first rule of procedure is that to the fullest possible extent he should be taught by *doing* instead of merely memorizing. To illustrate: If a parent thinks a child should begin his reading by learning his letters—which is a dry, uninteresting, and wasteful method—then he should secure blocks containing the alphabet and he should have the child learn letters by using the blocks and associating particular letters with particular blocks. The child can construct a building, or a bridge, or a tower, or anything of the kind, and use blocks with certain letters for certain purposes. Every block must be known by the letter it contains. The first block to be used in building a house will be A, let us say, the next B, the next C, and so on. When the child must use a certain letter for the purpose of constructing a house in which he is interested, he will be eager to learn so that he can identify it readily. But when he is compelled to learn the letter in a book, with no possibility of using it concretely, he will neither be interested in it nor will he learn it except under constant pressure.

It would be much better if the parent would begin with words instead of single letters in teaching a child to read. There are blocks containing words which can be used for constructive purposes, the same as in the case of the letters. In the Montessori schools the children always work with words. They do not simply sit down and look at words and try to remember them; they use them in building sentences. When they come to learn their letters, they build words from blocks or slips containing the letters. This concrete method is particularly serviceable in teaching the motor type of child.

When it comes to numbers, a resourceful parent can teach practically all the processes in a motor way. The child can learn to count by having actual objects to handle as he counts; he can learn addition by having groups of objects to combine; subtraction, by taking some objects away from a group of objects, and noting how many remain. The most effective way to learn combinations is to connect them with actual construction, as in building a house. When the child builds his house he can add the blocks in different parts of the structure, and so find out the total number of blocks, the number used for the wall, the number used for the roof, and so on. The objects about the house give opportunity to teach the arithmetical operations in very concrete ways. Of course, when an arithmetical process is performed concretely, the figures must be used as a way of stating what has been done, and in this way the symbols will become associated directly with the concrete process. The motor type of child will readily learn the symbols when they are thus connected with concrete experience, whereas he will learn them only with great difficulty when they are abstracted from all concrete situations.

Motor Needs of a Motor Child

The needs of the motor child can not be fully met by reading, writing, spelling, number, and language, even when these are taught in an active, dynamic way. He should have a work-bench where he may use a hammer and saw, and in due

course a chisel, and plane, and other tools. If he be given a little guidance by his parents or by his teachers, he will use his tools to good advantage in the construction of articles in which he is interested in his play-life. Of course a very young child will be interested in tools mainly for the purpose of indulging his motor impulses without reference to making articles. The five-year-old will wish to hammer for the fun of hammering merely; and so with the saw and any other tools he may use. But even at this age he can become interested in making a rough box, for instance, or some other very simple article, and he should be encouraged to perform tasks of this kind, in order to make a beginning in training him to do things in an orderly, consecutive way.

The motor boy particularly must have facilities for gymnastic activities, or he will be restless, discontented, and probably mischievous. A trapeze will furnish unending delight for an active boy from the age of four or five up to the teens, and it will help to preserve the household furniture from destruction. Sometimes parents think it is dangerous for young children to perform on an apparatus like the trapeze, and they will not provide it for them. There would be a chance that a lively boy of five would fall from a trapeze and be hurt, but it is very improbable that he would be seriously injured. The trapeze should not be higher from the ground than he can reach, so that even if he does fall he would not be apt to break any bones. If parents will not take any chances of this sort with their children, they will handicap them greatly. The motor boy who is kept away from ladders, and swings, and trapeze, and prevented from climbing trees, and walking on top of railings, and so on, because of the danger of his falling and breaking his neck, is to be pitied, and those who have to live with him will have their hands full trying to keep him out of mischief.

Many of the problems which distress parents arise out of the fact that they try to keep children with strong motor impulses quiet. They expect them to sit down and read or look at pictures or play with small toys. They ask them to restrain their talk—to be seen and not heard. Some children quite readily adapt themselves to a *régime* of quiet and restraint, but in every family in which there are three or four children the probabilities are that there will be one motor type who will be getting into trouble incessantly because of his wish always to be up and doing, and not only to be active with his hands and entire body, but with his tongue as well; talking is one form of motor activity. A child who likes to study books, to assimilate, to memorize words, is usually no more eager to talk than he is to be active in other ways; he can easily restrain himself in speech as in other forms of motor action. He will get along well in a modern home, because our homes are, as a rule, not built or equipped for active, motor children. There is almost no spot in a typical city home which is adapted to the needs of the child who must be constantly active with his muscles. Most modern houses are furnished for the convenience and enjoyment of adults who like to sit down, keep quiet, and look at and enjoy artistic objects. They do not want to harness the chairs, for instance, or make a train of cars with them, or build a fort with them, or jump off from them or over them. But this is precisely what dynamic children wish to do with furniture. If we would set aside some space in modern homes and fit it up with furniture which could be freely used to gratify the active child's passion to be doing something every minute, it would save a lot of strain and stress and unhappiness in other parts of the house.

The motor type of boy is likely to be a misfit everywhere in modern city life. He can not indulge his motor impulses in the house because the furniture is too fragile and the nerves of his parents can not stand his running and pounding and yelling. When he goes out on the street he is restrained, because he will get in the way of people or automobiles if he does not walk conventionally on the sidewalk. When he goes to school he finds it necessary to be restrained, because there are many pupils in every room and motor activities can not be indulged. There is no room for them and the program does not make any provision for the indulgence of motor activities.

Happily, though, the schools are now recognizing the needs of the motor type and are beginning to provide for them. In the kindergarten and in the Montessori schools large freedom is given for the indulgence of motor impulses. Most of the work involves the use of the hands. Much of the time the pupils are on their feet, *doing* instead of memorizing. The parent might well take his cue from the way in which the child is treated in the kindergarten and in the Montessori school.

Lives, not Lessons.—*Godfrey Thring.*

PLAY AND PLAYTHINGS

Useful Discussions of the Place, Types and Values of Play, and Valuable Lists of Playthings and Games for Little Children

Prepared by Dr. Forbush

THE EARLY IMPULSES

BY

THE EDITORS

HERE is a list of the Early Impulses of a Child, drawn from the suggestions of Dr. Thorndike, Professor Hill, Professor Norsworthy, and Miss Almira M. Winchester of the Bureau of Education, with a corresponding list of the Materials and Methods that are available in the average home for exercising them. The third column names the writers in this MANUAL who have written upon these topics. Not only does this chart suggest how broadly planned is the MANUAL to educate every side of a young child's nature, but it forms a convenient means of reference for the mother who wishes to develop a particular impulse at the critical moment when it shows itself.

NATIVE IMPULSES	MATERIALS AND METHODS	WRITERS UPON THIS TOPIC
To move	Balls, and toys, and other objects that "go"	Miss Palmer, Mrs. Fisher, Miss Read
To imitate	Plays and games, actions of others	Mrs. Horn, Mrs. Sies, Woodrow Wilson
To find out	Cooking, gardening, nature, machinery, pictures	Mrs. Bonsall, Miss Himes, Mrs. Lewis
To construct (be a cause)	Clay, sand, wood, paper	Mrs. Leonard, Professor O'Shea, Mrs. Newell, Miss Brown
To adorn	Sewing, coloring, stringing, weaving	Miss Newman, Miss Wardle, Mrs. Newell, Mrs. Leonard
To tell	Talking, writing, building	Professor O'Shea, Miss Krackowizer, Miss Harris, Mr. Follett, Mr. Millard
To interpret	Stories, verses, dramatics, songs, musical instruments, pictures	Miss Adair, Miss Pennell, Mrs. Barrett, Miss Hunt, Miss Read
To nurture	Dolls, pets, plants, babies	The Editors, Miss Pennell, Professor Hill, Mrs. Newell
To coöperate	Games, festivals, parties, work	Miss Palmer, Mrs. Buck, Mrs. Newell
To rival	Playmates	Mrs. Gass, Mrs. Buck
To master	Playmates, tasks	Dr. Cope, Professor O'Shea
To collect	Natural and commercial objects	The Editors, Mrs. Newell
To measure	Toys, mathematical problems of play and work	Miss Harris, Mrs. Streeter
To wonder	Reverence, prayer	Miss Rankin, Father Alexander, Miss Brownson
To formulate	Memorizing, codes, obedience	Miss Brownson, Mrs. Bonsall

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HOW CHILDREN PLAY AT EACH AGE

BY

LUELLA A. PALMER

Forms of Play

There is a gradual change in the character of play as a child develops. The baby play up to about the fourth year is a mere outburst of spontaneous activity. It is an unorganized response to the impulse of the moment and is easily diverted to some new line of activity. It is seldom repeated in exactly the same way, and so needs but few rules. It is free play rather than a game. About four years of age the play begins gradually to demand more coöperation and organization. The rules and playmates necessary make the play evolve into what are called games.

Through all the changes in the forms of play, there are certain definite types of plays that lead toward different phases of later activity. There are plays with the senses, with bodily movement, with the ball or other material easily handled, plays with other children, or with ideas that can be dramatized.

Sense Plays

In sense plays a child tries to test his power of interpreting his material environment. They are of value not only because they make the senses keener, but because they train the mind to pay attention to the impressions gained through eye, ear, and hand, and also train the body to respond to these with intelligence, speed and accuracy. A person keen to the nature of his environment lives not only in greater safety but with more enjoyment and efficiency.

The tiny baby does not know the difference between himself and the outside world, he only feels himself a mass of comfort or discomfort. The first year is devoted very largely to the development of the senses. The newborn baby does not see objects nor hear sounds, but by the time of the first birthday he can distinguish flat surfaces from solids and will look in the direction of a sound.

The mouth is the part of the body most sensitive to touch. Opportunities should be given for the young investigator to learn about his toes and his fingers, about balls and spoons, yet no object should be constantly in his mouth. Adults should devise a patent muffler for their ears, as baby should be allowed to pound with a spoon or other object upon wood, tin, or some resounding substance. Occasionally, when he is striking the floor with his rattle, a pie-plate should be pushed within range. The sudden attention that is roused will make him keener to other sound changes.

The play of grasping strengthens the muscles, and greater effort is put forth if the object resists the pressure.

The first use of the hand is the instinctive grasping. Almost the first mental training is given through this muscular contraction. It teaches "there" and "not there" to the baby. By the way in which mothers and nurses snatch things out of little hands, the "not there" lesson would seem more important, but it is the "there" sensation which stimulates movement and induces the baby to put forth an embryonic, involuntary effort. To grasp some resisting object increases the power which will later be used in manipulating materials.

A little child should have every encouragement to learn about himself and his surroundings. This does not mean that his body should be in constant motion; sometimes it implies just the reverse. In the first six weeks there should be little handling or effort to attract attention; the baby is getting accustomed to the business of living. As the senses develop, the baby concentrates his attention upon the perfecting of each one and its coördination with his other powers. It is of great value for his future mental habits that he be allowed to sustain one activity as long as he is capable of holding himself to it. It may be the simple gazing at his mother's face or striking a spoon upon the table. This is the beginning of the habit of concentration, and to divert him from his occupation is to interfere with his self-education.

These simple brute activities are really play for young children. They are the means by which a child learns about his world and they lead directly to the games of sense discrimination that begin to have a definite form with rules at about five years of age. By that time he has gained a fairly good control over the senses; he has tasted and handled many things, although the familiar "Don't" has followed most of his attempts to understand his environment. He had made all kinds of noises, for the pleasure not only of producing them, but

THE RIGHT KIND OF BUSY BODIES

also of listening to them. He now wishes to test his control of the senses with that of some other child, in order to gain social recognition when he has accomplished some feat.

Movement Plays

Movement play is very closely associated with sense play in the baby's life. Through the chance results of his first movements he builds up the knowledge that will give power to understand and control himself and his surroundings. It is through constant repetition that movement and result become associated and the fund of knowledge grows. Some unexpected variation in the result may attract the child's attention and lead toward further discrimination.

The character of movement changes rapidly in the first months. At first, repetitions are generally due to excitement of a nerve cell; they are mere outbursts of nervous energy, the waving of arms and kicking of legs, but soon they are made because the feeling of the motion itself is pleasurable.

Later, a child will reach for his bottle or he will wave his hand for "bye-bye"—he begins to have a definite purpose for his activity. Still later the child imitates because he wants to learn how it feels to produce some result, as when he purposely pushes a chair up to the table. It is not until a child is five or six that the object produced is felt as of value in itself; then he often wants to put forth considerable effort to make something he can play with, such as a kite.

In the sense plays, a child is trying to gain control over his senses or to test them. In movement plays he is gaining or testing control over the motions of his body or his extremities. These plays are often rhythmical in character and lead toward the gymnastics or dancing of later years.

The most important movement plays of this period are those which develop the large muscles of the trunk. Tyler says: "If we would fortify the nervous system of the child so that it will not collapse . . . under the strain of modern life, we must encourage him to use the heavy muscles of trunk, legs, and shoulders." If adults realized the great value, for physical and mental health, of a few pieces of apparatus, no home would be without them. The most useful apparatus is the slide; besides this there should be a swing, parallel bars, and hanging rope or trapeze. There are no special plays for these; the child will devise his own in endless variety.

About five years of age the plays of bodily movement begin to change into games of contest with other children. The child now tries to jump farther than his playmate, or to run faster, or to slide longer. Individual exercise becomes practice for these more important tests.

The interpretative plays take on the character of dramatic games. A few plays may still remain very simple, such as the imitation of the march of the soldier, or the light step of the fairy, or the stride of the giant; but, as a rule, the separate actions are woven together to form a plot.

Ball Plays

The ball is the playfellow of the tiniest child and also of the college man. It is a universal plaything. Its response is action of many different kinds, and yet action founded upon laws that are discoverable. Ball plays are excellent training for eye and hand; a ball is a healthy playfellow, inciting to the best kind of physical exercise.

Even the tiny baby should be supplied with a ball. The first ones should be soft and easily sterilized, as they will be carried to the mouth. Harder balls should be provided when an older person is near to give protection. The play of grasping strengthens the muscles and gains added interest if the object resists.

The child a year old delights in seeing a ball roll, and it excites him to have it roll in his direction. Gradually the child gains control over his movements and is able to catch the ball, and later he learns to throw it with some degree of accuracy. Gross, in "The Play of Man," indicates the great value of throwing at a mark. "It (throwing at a mark) promotes to a higher degree than almost any other play the concentration of attention and the capacity of the organism for swift and sure reaction." Any type of play that promotes dexterity of the hands aids in mental development. It was in the manipulation of his environment that man rose above his animal competitors. Hand-development, speech-development, and mind-development are inseparably connected, each aiding or retarding the others.

Dramatic Plays

Life itself is the most interesting problem to human beings, and the interpretation of its meaning is an endless, fascinating discovery. Everyone, the little child as well as the philosopher, is engaged in the struggle to understand the mysterious power which directs organic activity. The little child must repeat the actual expression of the life which he sees, in his endeavor to comprehend it. In this repetition he becomes possessor, through imagination, of the thoughts and feelings which give rise to the activities around him. The child enters into the richness of his human inheritance by imitating the words and acts of those

with whom he comes in contact or of story-book people.

Dramatic play is very necessary for a child; it is one of the shorthand methods which instinct has supplied for educating him into what has been gained by the race through centuries of actual experiences.

When a child tries to put himself in the place of others, he acquires their emotions. He feels an embryonic thrill of patriotism when he marches and salutes like a soldier. The little girl begins to understand maternal thoughtfulness when she dresses and cares for her doll. Such play is the great means through which a child can come to the consciousness of the brotherhood of man and the kinship of all life.

The mother-plays which lead toward dramatic expression are extremely simple. They should be repeated many times, until the baby has complete control over them. Mothers know many little actions which relate to the baby's life and which he enjoys: "Wash your face;" "Comb your hair;" "Put on your hat." He can imitate others perhaps in simple ways, such as "Bow like a gentleman;" "Take off your hat;" "Rock baby to sleep."

The later dramatic plays relate to activities in the home or to familiar street occupations seen from the window. Through imitation of these a child can be led to observe and reason. It is through the doorway of the family life that the little child looks upon the life of the neighborhood, and when he steps across its threshold he carries with him the same way of thinking and acting that has become a habit within the smaller limits. The right relation toward the wider environment can be promoted by dramatizing the activities of the neighborhood and entering heartily into the festivals which are observed by the community. The way in which a child plays out the different characters which he impersonates will bias his attitude toward the principles for which these characters might be made to stand. If he plays street-cleaner and trudges around tidying the room, he must be encouraged to do the work faithfully. If he is a postman, he must not leave his task until it is finished. The value lies in the emotion evoked. Our young citizens need to grow into a respect for the institutions of family, state, church, industry, and law.

The dramatizations should change as the child develops in understanding of his environment. More events and details should be woven into a connected plot, as the child learns to sustain, organize, and elaborate his thought. At first a child wishes to play all of the simple parts himself. When he reaches the age of seven or eight he is ready to become a subordinate for a short time if he has other opportunity to play a principal character; he begins to feel the pleasure of having a play well acted as a whole. Another change comes at about seven years of age. The plays that repeat the activities in the home are almost like work; they imitate not only the motions of the workers but what they accomplish. The young carpenter does not merely imitate the motions but must make something out of the wood. The plot of the play about the familiar environment is not finished until some object is produced like that in real life. The material for the more imaginative acting is then drawn from events farther away from everyday life, generally from stories and pictures.

Social Plays

The first years are family years; it is only at infrequent intervals that a child under four plays with those outside of the home circle. This keeps him in contact with those older than himself or with those younger. During this period a child is trying to realize himself as an individual, unlike and yet like others physically and mentally. The adult with whom he plays allows for his immaturity, and when the child plays with the baby he understands intuitively that he must not exert his full knowledge and force.

During these four years, although the child's attention is chiefly occupied by his own activity and that of the home people, his interest in those of his own age is keen. The little baby early feels his kinship with other children and with animals. At first when he sees them he expresses his feeling by waving arms and kicking legs. A little later the child reaches out to grasp the dress or other belongings of the possible playmate. When aim has grown more certain, then the hands of the little friends clasp. When about two years of age, a child wishes to do the same thing that another child is doing. It is not yet action with another child but imitation, action alongside of him; if the other child picks up stones, then the two-year-old wishes to pick up stones. When about three years of age it is bodily activity that is desired alongside of the other child; if one runs, the other runs; if one claps, the other claps. They are coming nearer to the recognition of the interests common to both which unite them, although they are not yet ready or willing to share in the use of the same toy or to wait their turns in play.

The early social plays are the little responses to physical activities such as are mentioned under rhythmic plays and finger-plays, as "Pat a Cake," or they may help the baby to learn about himself, as "This Little Pig" or "Knock at the Door."

When Mother hands baby a flower and says, "Give the flower to Auntie," she is helping the little one to find his relation to others. When the adult plays horse or train with the little one, he is helping in the child's socialization.

In the simple little game of "Peek-a-boo," when Mother hides baby's face behind a handkerchief for an instant, saying, "Where is baby?" and then draws it away, exclaiming joyfully, "Here he is!" the mother is responding to the child's dawning instinct to hide, and she is teaching the child to feel himself separate from his environment and yet important to the human beings in that environment; in other words, she is emphasizing his individuality.

At four years of age, although the child is still interested in his own activity and in the home people, his interest in those of his own age becomes the predominating passion. He wishes to enlarge his idea of his personality by feeling himself one of a group, by recognizing and gaining recognition from his playfellows. He now wishes to associate with those of equal development, and as he grows toward eight years he becomes increasingly capable of taking his place as a member of an ever larger group of equals.

This intense interest changes the character of *all* his plays and games. Sense games begin to have an element of competition with equals. Movement plays evolve gradually into dances with playmates or contests against them. Dramatic play now admits of others taking parts of equality.

Games of Contest

In games of contest the children should be allowed to "play the game for all it is worth"; the only object is accomplishment by means of fair play. The idea of beauty of thought and grace of movement have entered more or less into other games, but are entirely absent here. Children of four are seldom ready for an *organized* game of contest. Five-year-old children do not care for games of contest except in large cities, where competition is apparent even to immature minds. Under these conditions a simple competitive game, played strictly upon the basis of fair play and "doing one's best," helps to raise the moral standard of even young children.

The competitive games emphasize the more scientific aspect of movement—its swiftness and accuracy for the sake of a truthful result; the dances should reveal its interpretative aspect—its beauty and grace for the sake of an artistic product. Even the simplest dance should be performed with the idea of expressing as adequately as possible the thought upon which it is based.

The ideal number for a play-group of four-year-old children is six or ten; the social excitement and necessary self-inhibition in a large game group is too great for little children. For this reason the social game should show a gradually increasing demand for self-control as the children grow older. The younger ones need to come to a climax quickly; their self-control extends only through an impulsive beginning, a sudden climax, and then an abrupt or disorganized end. Gradually more and more of complexity of plot may be introduced into the game. The little ones wish to play all the parts, but as they develop, the games should call for different kinds of action, so that different parts must be taken, each of which is necessary to complete the thought of the whole. This is good preparation for later team play.

The control demanded should also show results in the so-called fairness of the play. If a ball is hidden, the small child does not think that it is wrong to have someone tell him where it is. He feels that the object of the game is accomplished when he clasps the object in his hand; the rule that no one may tell where it is lying is too complicated for him to understand. At about four or five years of age the child begins to appreciate rules, and desires to make his play more difficult by dictating the way in which a result shall be obtained.

It is then that the greatest care must be taken to give the right moral training. The conception of fair and unfair play is almost the first genuine and spontaneous moral distinction which the child makes.

The social plays with children of his own age help a child to gain a consciousness of his relation to other human beings. These early plays are important in aiding him to form a true estimate of himself as a member of the great human family. He lays a foundation for the development of sympathy, kindness, love for his fellow man—those social qualities which make the individual not only well rounded but also useful to society.

Educative Play

If plays are to be used educationally, they must change and develop with the growing desires, interests, and capacities of the child. It is an encouraging sign when a child desires a play that can be repeated, that has some rules and can not be changed with every passing, capricious idea. If a child alters the rules of a game that has been suggested by an adult, a little investigation will show that the game is either too difficult or too simple for the child at his stage of develop-

ment. The child may not be equal to the demand made upon his attention or control over materials, and he may try to simplify the game in order to relieve the strain and keep the spirit of play. While the easier way of playing should be accepted, the child should be encouraged to develop skill to play the game in its more difficult form. If a child desires more rules or harder ways of playing a game, this is a good tendency to foster; it shows an inclination to keep himself putting forth the greatest amount of effort and testing his skill at its highest level. He evolves a self-imposed law that will make him live up to the best that he can do; by trying to conform to it he forces his own efficiency.

Out of the first uncontrolled cries and movements of the tiny baby must be built up a mental content which will regulate these very same spontaneous outbursts and make them occur at the will of the individual for a definite purpose. This growth can be aided by the embryonic plays, by the simple but developing and gradually changing games of the first eight years. At the end of the eight years should be found a child with control over the larger activities of his body, able to respond to his physical and social surroundings in many different ways, and with certain fixed habits which will influence his future life.

Through activity and imitation, all life gains meaning for the child—his own life and that of others. He develops the feeling that the whole world is food for his imagination, and he can use his body to help him understand it. By expressing his ideas of his world he gains the power to express more adequately, and he learns to observe and to strive to understand in order that he may express. Encouragement of right expressions develops in the child alertness to the best in his environment, and he will tend to gather experience in these directions.

mo ⓒ An address made in St. Louis, Mo.

EDUCATION FOR PLAY

THE DUTY OF THE SCHOOL TO EDUCATE FOR THE RIGHT USE OF LEISURE

BY

PERCIVAL CHUBB

"MAN is man only when he plays." These words epitomize Schiller's well-known theory of art as play. They will be the starting-point of my argument. They imply that man's play is more significant than his work; that play reveals character as work does not. The reason is sufficiently obvious; man works as he must; he plays as he likes. Work compels and constrains; play is free self-expression, self-determined activity. This explains why, if we would know the genius of a people, we must watch them at their play, see what they do and how they behave when they are at liberty and are doing what they like.

In the case of most adults—though unfortunately not all of them—leisure is about one-half of life. In the case of children, it is a good deal more than one-half. Is it not, therefore, worth while to take this greater half of human life into account in our education? If education is a preparation for life, and if life is one-half leisure, then, logically, one-half of education should be concerned with preparation for leisure.

This proposition will seem absurd to most people, especially in these days, when the whole tendency is toward the utilitarian and practical in education, and when the pedagogues are beating their big drums of industrial and vocational education. Nevertheless, I ask your serious consideration for the proposal; and I begin by affirming that never, I suppose, in the history of the race, has it been so important to provide for the profitable use of leisure as it is to-day. And this is for two chief reasons: the first is the demoralizing thraldom of work; and the second is the ethical bankruptcy of work, by which I mean the failure of work to subserve the larger ends of character development.

Two Reasons for Better Education in Leisure

Consider the first point, the thraldom of work. We are debauching hundreds of thousands of our workers by an inhuman, exhausting day of work, which leaves them incapable of using their short leisure to any profitable, humanizing purpose. We need not cite extreme instances, like the wicked and shameful employment of a large percentage of employees in the steel works for twelve hours a day seven days in the week—facts certified to us by recent statistical returns. Even the average worker, who is away from home ten to twelve hours daily, is generally too tired to engage in

profitable leisure activities. Of large numbers of our factory and mill operatives it might be said that their homes are their sleeping-places. "Is this where your workmen live?" a mill owner was asked, as he showed to a visitor the dwellings of his operatives. "No," came the answer; "this is where they sleep; they live in my works."

We have been guilty of something like a similar over-emphasis of the work-idea in our education. Too many schools are still the homes of child-labor of a deadening, stupefying character. I know from intimate acquaintance with schools and school work that the labor of the child is too frequently injurious. He can not be a real child in school. It is a fact that much of what our young scholars are taught does not stick, does not color their lives, does not make character. This is due partly (I will not be sweeping here) to the fact that there is a hurried and crude "grind" in large classes which actually damages mentality and creates a disgust with school life; so that it is not so much the parents as the children themselves who are anxious to curtail schooldays and go out to work. I would by no means visit blame for this condition entirely, or indeed chiefly, upon the school—the home and the social environment must share that blame—but the school can not escape condemnation. We know that with the very little child work is altogether play. He learns by doing, delighted doing; and he ought to continue to learn as he grows older, to some extent at least, in the same way. But after the kindergarten we begin to alter all that and run to the other extreme.

I come now to my second reason. Provision for the profitable use of leisure is more important to-day than it has ever been in the history of the race, because, secondly, of the ethical bankruptcy of work. The arts of leisure are failing us when we need them most. By these arts I mean the old folk arts—folk dance, folk song, folk story, folk balladry, folk drama, folk festivals. All these were popular, democratic arts; not forms of diversion supplied for the people, but by them. They were expressions by the people themselves of their collective life, their manifold arts and crafts, and their folk heritage from the past.

Fortunately, I need not speak from mere hearsay. I recall many an exhibition of such folk arts in the England of my boyhood. I recall vividly the concentrated expression of them in the fragrant May Day pageant, with its groups of lasses and lads as they filed through the streets of town and village on their way to the Green, where the May Pole awaited them—the Queen of the May, her attendants and body guard; the Sherwood foresters, led by Robin Hood, Maid Marian, Little John, and their gallant comrades; with many other groups—shepherds and shepherdesses, fishermen and fishwives—which followed in their train. I recall the May Pole dances and Morris dances, the archery contests, the trials of strength and all the traditional games and gambols of the folk.

What have we to-day as a substitute for this charming gayety on any of our national holidays? Our bored groups of loafers and hoodlums must answer; our crowded saloons, our vaudeville shows and moving-picture exhibits, our silly, vulgar drama. The people are the passive recipients of entertainments; no longer active participants; no longer capable, therefore, of filling their leisure hours with any activity which involves their own self-development.

A Great Opportunity Neglected

And it is proper to ask how we make use of the one great opportunity for leisure which most of us (though, alas, by no means all of us) enjoy —the precious leisure Sunday? What valuation does a man put upon these leisure hours when he spends so many of them in reading the Sunday newspaper? What kind of a preparation for "divine service" in the church is a heavy meal of the coarse, salacious food which the Sunday newspaper supplies? Here is a real religious issue; not one that concerns the kind of pocket-creed a man carries with him, but the spiritual level which he maintains, the spiritual tone and quality of his life. What matters it how much or how little a man believes if he is vulgar-minded, spiritually gross? By its fruits shall we know what a man's religion really is.

The fact that work has become ethically bankrupt is at once apparent to us when we reflect upon the nature and the processes of work in our great factories. What salvation through work is possible for the man engaged day in and day out, year in and year out, in making the twentieth part of a shoe? Such work is not only deadening, but is so injurious that it is driving men and women over all the country into the hospitals and insane asylums. I make this statement on the authority of an expert on this question, Dean Schneider, of Cincinnati, who has been endeavoring to find and suggest ways whereby workers may be saved from the horrible consequences of monotonous, mechanical toil. What the situation means was brought home to me in another form by a prominent social worker a week or two ago, when she informed me that the head of a great factory had objected to the distribution of suffragist literature to the factory women during the dinner hour, because it would

impair their routine efficiency at their deadly work during the afternoon.

It is no longer possible, then, to place any hope in the great gospel of work which Thomas Carlyle thundered forth in prophetic tones. Work for the increasing masses of our factory workers is an Eden-like curse upon men. Veritably "by the sweat of his brow," by the sacrifice of the nobler part of him, must he earn his daily bread.

The conclusion which is inevitably borne in upon us is that since so many men and women can not be saved through their work, they must be saved through their play, their recreation, their leisure interests and activities. Our education must be brought into line with this tremendous conclusion. If leisure—recreation, play—is so fundamentally important, the schools must educate for it, prepare for it. Happily there is a tendency in the right direction manifesting itself through the introduction of systematic play, instruction in play, the direction and supervision of play in some schools, through dramatic activities in them and (more important still) through the Playground Associations which are springing up throughout the country. Furthermore, popular festivals have been greatly on the increase, and in the schools themselves the wise philosophy of Froebel has been spreading slowly from the kindergarten into the primary grades.

The Schools Must Take a New Attitude

But not only must much more be done than is at present done, but an entirely different attitude must be generated in the schools toward the problem of leisure. Our curricula must be refashioned with due regard to it. And life outside the school, in the home and on the playground, must allow for it. The old seasonal games, and all the games which made children's parties such a delight in olden times,—the puppet shows, charades, minstrel shows, pantomimes, circuses in which boys used to delight,—must all be brought back into life under the leadership of the school and the supervised playground. There must be a much more vital interest and a rich equipment in song and in music, in declamation and dramatics, so that results in these fields may be carried over into life.

It is impossible now to indicate the ways and means toward the results, and I must merely assert dogmatically, on the basis of experience and effort in the Ethical Culture School in New York, that such results can be accomplished, have been accomplished. In that school the efforts to train for leisure were focused in a department of festivals through which literature, music, art, and dancing found their practical coördination, and were kept alive for the purpose of utilization in the festival entertainments given many times in the course of the year. The culture so gained was carried over into life.

Education fails of its first purpose if it does not create a liking for worthy and beautiful things; that is, does not generate lifelong interest in the formative arts of civilization. Mere knowledge is of quite secondary importance; in fact, the assiduous, one-sided endeavor to accumulate knowledge often crushes out forever an initial interest in those things which promote culture.

It is, in the second place, the function of the school to standardize taste in the field of the arts. It must make of its graduates cultivated patrons of the arts; all the arts of the home, the popular arts of song and drama, the literary arts, the fine arts. In this endeavor the school has a grim conflict to wage with the deteriorating forces of the social environment. In its effort to generate a love of beautiful song, it finds itself at war with ragtime songs and street ditties; in its endeavor to lift its pupils' taste to the level of Shakespearian drama, it finds itself at war with the vaudeville show, the moving-picture show, and the low-class plays.

Most important of all, the school must, in the third place, develop not only tastes and insure the right kind of patronage, it must develop the aptitudes and elementary skill which shall make participation in leisure activities possible. Our boys and girls must not only be taught to sing, but be stocked with a generous supply of songs which they will sing. Their leisure life must overflow with song, leading to the establishment everywhere of choral clubs and musical societies. The school must develop, as it ought to do in connection with the study of drama, the power of dramatic interpretation, which, in its turn, should lead to the multiplication of dramatic clubs. Similarly, there should be, as the outcome of school education, literary clubs, debating clubs, story clubs, art clubs, philosophy clubs, political and social ethics clubs in great plenty all through our towns and cities.

Character and Leisure

I must bring this brief outline of a great topic to a close by insisting that this is the way also to the very greatest of all results to be achieved by education—that is, the formation of character by reaching the springs of character in the heart, the emotions, the imagination. Education, as ex-President Eliot has insisted, has largely disappointed those who, forty years or more ago, entertained the hope that it would speedily reform our public and private life. The statistics of

crime, disease, corruption, and deterioration are a saddening record. This disappointing outcome is due to the fact that we have failed to make education serve life and reach the bases of character. We have over-intellectualized our education; we have made a fetish of knowledge; we have not met the new needs of a rapidly changing social life, among which I would place in the forefront the needs of equipment for the right use of leisure.

Did time permit, I would attempt to indicate the part which the social settlement, the Church, and the Sunday-school should play in this great task. But the leadership must come from the public schools. If they take it, they will find that more of them will carry their education forward into new phases, more of them will know the profit and the joy of participating in the great heritage of beauty which awaits their appropriation.

Use in H. K. M. only - see footnote

GRADED GUIDE TO TOYS FOR CHILDREN*

BY

MARY L. READ

First Year

(Utilizing hand, forearm, upper arm)

Sensory and Motor Experience

One to Four Months:
- Rod to grasp
- Rubber or celluloid ball or doll
- Semi-sphere of rubber or wood

Four Months:
- Celluloid dumb-bell

Five months:
- Montessori sand-boxes
- Paper to crumple
- Small enamel or tin cup

Six Months:
- Wooden ball
- Mirror, pocket size, in frame
- Spoon
- Leather reins to pull upon, with musical bells
- Rubber balls, each with a cover of one of the primary colors (crocheted of cotton or silk)

Eight Months:
- Picture-book
- Small hand-bell
- Water toys—fish, swans

Nine Months:
- Kitchen utensils, variety of shapes and sizes (no sharp edges or points, non-breakable)
- Rolling-pin, pie-plate, clothespins
- Football

Ten Months:
- Hard vegetables and fruits—potato, apple, squash, cucumber, carrot, eggplant (for shapes, sizes and colors)

Twelve Months:
- Japanese gong
- Tube
- Rubber, wooden, or celluloid toys—e.g., doll, dog, cat

One to Two Years

(Large sized implements for forearm, whole arm, trunk; sensory and motor experience; color, sound, experimentation.)

Wooden mallet, large nails, and bar of soap
Sand-box and stones
Bucket and spoons, dipper
Variety of balls
Football
Wooden blocks, 2 x 4 inches
Kitchen utensils
Hard fruits and vegetables
Two or three dolls; two or three toy animals (rubber, celluloid, or wood)
Chair swing
Stationary ladder, four to six rungs
Nests of balls, dolls
Spools
Rope to pull up weight
Montessori wooden cylinders

Not used in 1927 Bookshelf

Two to Four Years

(Utilizing fundamental muscles, sensory and motor activities, imagination, construction.)

Imaginative Play

Dolls: Unbreakable, washable, 4 to 12 inches long, baby and adult dolls; girl and boy dolls

Doll accessories: Pewter or enamel dishes, cooking utensils, stove

* From "The Mothercraft Manual," by Mary L. Read. Used by permission of the author and publisher.

Laundry equipment, especially tub and flatiron; broom
Doll cradle
Doll's house
Noah's Ark; dogs, horses, cats, bears, in rubber, celluloid, wood; Jack-in-the-box
Nested balls, dolls

Outdoor, Active

Wheelbarrow, wagon
Train of cars, boat
Velocipede
Fire engine
Horse reins
Garden tools; pail and shovel
Balls; football, large rubber, with pictures; wooden; small rubber with spectrum colors
Tenpins
Rubber balloons

Constructive

Blocks: Large size, as paving blocks, in hard wood, utilizing trunk and arms, for floor use; two-inch cubes and half-cubes for table use; cut exactly to inch measures, if possible; range of sizes for towers; interlocking blocks.
Montessori tower and stair
Carpentry tools; real tools in child's size
Sand, modeling clay, paints, large size crayola; blackboard or large sheets manila paper (2 x 3 feet)
Large wooden beads, pegboard
Sliced animals, birds
Soap-bubble apparatus
Sticks in one-fourth and one-half inch diameters, assorted lengths, 4 to 36 inches; plain or dyed in primary colors
Color bobbins, spools, blocks
Quart and pint measures
Sand forms
Clothespins, boxes, spools
Stones, leaves, twigs, acorn cups
Zinc sand-box; can be purchased; or a box may be made, having boards free from splinters, or planed smooth, lined with zinc (leaving no rough edges or corners), or made waterproof with several coats of cheap varnish
Toy bank
Musical toys: Triangle, xylophone, musical bells, drum, trumpet, horn (with care for mouth hygiene); toy musical notes and bars for later months.

Four to Six Years

(Fundamental muscles. Imagination, construction, measuring; experimenting with mechanical principles, simple chemistry, electricity; making toys.)

Imaginative Play

Dolls (for both girls and boys)
  Unbreakable, washable
  Representing children of different races, countries
Doll accessories: Carriage, trunk
Doll houses more complete
Stove and cooking utensils more ample
Laundry equipment that can be used
Indian suits (fireproof)
Punch and Judy
Toy theater
Kaleidoscope; magnets

Musical

Continue those of previous period
Wind harp, bugle or flute, tambourine, musical bells and glasses, toy piano

Outdoor, Active

Continue those of previous period
Garden tools, usable
Watering-can, trowel
Tenpins, top, hoop, ring toss
Balls (add bouncing ball, volley ball)

Not used in 1927 Bookshelf

Constructive

Continue those of previous period
Blocks as previous period; add round, triangular, cylindrical; variety of geometric shapes
Stone mosaics (1 to 2-inch size) for parquetry
Picture puzzles
Paint-book, drawing-paper
Blunt scissors
Paste
Foot rule, yardstick
Gill, gallon, peck, bushel measures
Counter or small spring scales, weighing accurately
Thermometer
Meccano, interlocking blocks
Apparatus for constructing toy telephones, signals, motor toys

Six to Nine Years

(Accessory muscles utilized. Imagination, imitation, construction, measuring, industrial play, making many toys.)

Imaginative Play

Dolls (add china, bisque, paper)
Dolls representing other nationalities, historic or literary characters; stunt dolls
Doll accessories, both smaller and larger sizes; china dishes

Not used in last book shelf

Dominoes, checkers
Toy store
Toy theater

Musical

Whistles, bugle, flute, mouth-harp (care for mouth hygiene)
Autoharp or zither, toy piano (musical quality); violin or 'cello
Toy-notes and bars; music-note blocks

Outdoor, Active

Balls (add volley, hand, medicine, football, rubber bouncing)
Baseball and bat
Marbles, jackstones, tops
Kites, bow and arrows, battledore, grace hoops, jumping-rope
Skates (both feet), stilts
Croquet, tennis racket, punching bag
Substantial wagon, trains, garden tools
Blocks; anchor

Constructive

Blocks: Anchor, one-inch sizes; dominoes, checkers
Knife, modeling clay, sand, paints, paint-book, small crayola
Weaving frame; small beads, raffia, reed
Scrap-pictures; straws, pasteboard parquetry
Stencil blocks
Apparatus for making toys, as in previous period
Camera
Radiopticon
Stereoscope
Clock that can be taken apart

SUGGESTED PLAY OUTFIT FOR THE HOME

Prepared by Dr. Forbush

SELECTED BY

MRS. NEWELL, MRS. SIES, MRS. HORN, MRS. LEONARD, MRS. COLEMAN, MISS BROWN, AND PROFESSOR HILL, in conference with DR. FORBUSH

We have throughout this Manual laid the greatest possible emphasis upon the value and practicability of homemade play materials. There are only a few pieces of useful apparatus that are not found, or may not easily be prepared, in the house. There is a considerable demand, however, among parents for some guidance as to choice among the many attractive materials that are prepared by the kindergarten houses. For this reason we have, with the assistance of a number of well-trained mothers and of the writers of this course of training, suggested the list that is below. It is classified according to the educational uses of the materials, and contains none of the formal "gifts" which were staples in the old-fashioned kindergarten. All of it is inexpensive, and purchased a little at a time and partly at least as Christmas presents, it is not beyond the reach of the household of the most modest resources.

The following points were taken into account in the choice of the outfit:

Nine Points to Consider in Choosing Kindergarten Materials

1. They should have great *play-value;* that is, there should be much pleasure to be obtained from them for a long time.
2. They should be really educative in various ways—not merely pretty or novel.
3. They should be related to each other.
4. They should be interesting to children of various ages.
5. They should demonstrate important principles in this Manual.
6. They should be useful for mother and child together, yet usable by the child when alone.
7. They should be durable.
8. They should be simple enough so that a brief, printed explanation will show how to use them.
9. They should be worth the money.

Five Special Requisites for Outdoor Playthings

Out-of-door furnishings should be of a kind to encourage creative play as well as to give exercise.

Playground apparatus, therefore, in addition to providing for big muscle development, should combine the following requisites:

1. Intrinsic value as a toy or plaything. "The play of children on it and with it must be spontaneous."
2. Adaptability to different kinds of play and exercise. "It must appeal to the imagination of

the child so strongly that new forms of use must be constantly found by the child himself in using it."

3. Adaptability to individual or group use. It should lend itself to solitary play or to use by several players at once.

Additional requisites are:

4. Safety. Its use should be attended by a minimum of danger. Suitable design, proper proportions, sound materials, and careful construction are essentials.

5. Durability. It must be made to withstand hard use and all kinds of weather. To demand a minimum of repair means also to afford a maximum of security.

These requisites belong chiefly to the articles which Dr. McKeever and Miss Hunt in their articles have shown us how to make, so they are not referred to further in this article, which applies to the playthings for indoor use.

Two lists are given. The first contains materials which will be found educative and enjoyable in every home. The second list, which is supplemental, gives a number of articles that are a little more expensive, or are of especially good quality, or that are useful for specific needs. First the lists are given, with prices; then some comments are made upon each item in the lists.

The prices named are those regularly charged in the kindergarten or toy stores. They change, of course, at any moment. If these materials can not be purchased in a local store, ask Milton Bradley & Company, Springfield, Mass., to send you one of their catalogues, so that you may order the items here listed, or substitute similar ones.

I. A SUGGESTED STANDARD HOME KINDERGARTEN OUTFIT

MATERIAL	PRICE
Blocks	
1. Box of Bradley 4022 Blocks	$4.00
or	
2. Box of Main Set O Peg-Lock Blocks	5.00
Plastic Material	
3. One pound of Moldolith, or Permodello	.50
Beads	
4. Three dozen 1-inch Wooden Beads (3 shapes, 7 colors) (No. 470)	.90
5. Twelve dozen half-inch Wooden Beads (3 shapes, 5 colors) (No. 470C)	.60
6. Two Bead-Lacings (No. 471)	.09
Weaving Material	
7. Tyndall Loom, with 2 iron rings for hammocks (No. 8025)	.60
8. Schute Weaving Loom, with bodkin, 6-inch disk (No. 8021)	.05
9. One pound Cotton Roving, red	1.25
10. One ball Angorina	.12
11. One ball large Macremé Cord	.30
12. One Enlarged Toy Knitter (No. 4312)	.08
Drawing and Painting Materials	
13. One package (100 sheets) thin 6 x 6 Folding Paper (No. 437)	.25
14. One hundred sheets No. 20 manila 9 x 12 Drawing-Paper	.35
15. One package Heavy 6 x 9 Construction Paper, assorted colors	.40
16. Eight large Staonal Marking Crayons, 8 colors	.24
17. Beginner's Lead Pencil, large and soft	.05
18. One box No. B. 1 Water-Color Paints, with camel's hair brush, 8 colors	.50
19. One package Picture Cut-outs (No. 8216)	.35
Pegboard	
20. Enlarged Peg Board, with 100 Pegs (No. 8188)	1.15

II. SUGGESTED SUPPLEMENTAL KINDERGARTEN MATERIAL

Blocks	
21. One Set Hill Building Blocks (No. 5)	$60.00
or	
22. One box Hennessey Building Blocks, in Chest (100 large blocks)	12.00
Drawing and Painting Material	
23. Color Top (No. 8109)	.10
24. One package Waterproof Stencils, of animals, fruits, and flowers	.25
Plastic Material	
25. One box New Process Clay Flour, 5 lbs. (No. 457)	.50
Miscellaneous	
26. Kindergarten 4½-inch Game Ball, in 3 colors (No. 8151)	.60
27. One pair Bradley 1 B Blunt Scissors	.35
28. No. 2 Glass Prism	.75
29. One package Blueprint Paper, for making leaf-imprints, etc.	.20
30. One package Wood Applicators	.10
31. Wheels and Axles (4 wheels, 2 iron axles)	3.10

How the Materials May Be Used

1. *The Bradley Blocks*

While miscellaneous collections of blocks, bought at toy stores or begged of the carpenter, will answer very nicely for most of the young child's building operations, when it comes to closely fitted work, there is the opportunity to get more satisfaction in blocks of accurate shapes and scientifically varied sizes. These Bradley blocks, while not very large, are thus made and are shaped in bricks, cubes, cylinders, etc., and

in the forms familiar in the fifth and sixth kindergarten gifts. They come in a neat box.

These are the shapes and sizes which Mrs. Leonard recommends in her articles, and they are favorably mentioned also by Mrs. Horn and Mrs. Newell.

2. *The Peg-Lock Blocks*

These blocks, which cost but little more, seem to be equally well made and include some unusually long, shingle-shaped pieces, good for roofs, bridges, and walks. The pegs, which will not be used by the tiny children, are appreciated by the older ones, because they fasten together and make more stable their constructions. These are also boxed neatly.

3. *Moldolith*

Moldolith is used very much like modeling-clay, with plenty of moisture. It has the advantages both of modeling clay and of plasticine. It hardens more slowly than the former, but requires no casting or firing, if it is used moist enough, and it does not crack upon drying. While it does not keep soft like the latter, it may be softened again by breaking it in small pieces and soaking it in water. It does not have the disagreeable odor of plasticine. While it comes in several colors, we recommend the uncolored kind, which may be colored in several ways. Dry colors may be used, rubbing them over the surface of the figure while it is in a semi-moist condition. Bronze powder may also be applied in the same manner, or by first dipping a brush in a solution of melted beeswax diluted with benzine, then dipping it in the powder. Water-colors may also be applied while the figure is moist or after it has become hard. Oil-colors, too, may be applied after it has become thoroughly hard. A waterproofing is made by the manufacturers, if this result is desired. Moldolith may be pressed in a glue or plaster mold.

Permodello seems to have all the advantages of moldolith, and, in the judgment of many, is a more reliable and satisfactory material. Its slight additional cost is hardly material, since so small a quantity is needed.

4, 5, 6. *Beads and Bead-Lacings*

The larger beads are for the smaller children, the smaller for those who are older. Usually a child will not string the smaller ones skillfully before he is four years old. Read Miss Newman's article on bead-stringing and note that they are recommended by Mrs. Horn, Mrs. Sies, Mrs. Leonard, and Mrs. Newell.

7. *The Tyndall Loom*

The Tyndall loom, which is 13 inches long, weighs 18 ounces, and so is of convenient size and weight for little hands. With it children can make little rugs, carpets, curtains for doll-houses and, by the use of the iron rings, doll hammocks.

Reference is made to weaving by Mrs. Newell and Mrs. Horn.

8. *The Schute Loom*

The Schute Loom is just a 6-inch circular card, with bodkin. The woof threads are attached to the pasteboard disk, and the warp woven in with a bodkin. It will make round mats and dolls' caps.

9, 10, 11. *Yarns and Cord*

Cotton roving is a heavy cord for the coarse weaving, and angorina is fluffed cotton yarn for either fine weaving or for knitting. The macremé is for the hammock cords and is also used for string-work.

12. *The Toy Knitter*

This is a revival of the ingenious spool-knitting device that we all used many years ago. It is a little more convenient. A needle comes with it, and angorina or any other soft yarn may be used. It will make reins or dolls' socks.

13, 14, 15. *Paper*

The folding paper is used for booklets, paper-tearing, and simple construction. The drawing paper is for drawing and water-colors. The heavy paper is for the stouter articles that the children make.

These papers are used in the articles by Mrs. Leonard, Mrs. Newell, Miss Brown, and Miss Harris.

16. *Crayons*

These are thick, strong crayons that the tiny hands can grasp and that will not break with steady use. For crayon-work, see the articles by Miss Brown, Mrs. Horn, Mrs. Leonard, and Mrs. Newell.

17. *Lead-Pencil*

The ordinary lead-pencil that we adults use is too small in diameter and usually too hard for the small child's efforts. This one is adapted to his hand and his needs.

18. *Water-Colors*

These are hard colors on porcelain pans in a neat box. The colors are alizarine, crimson,

orange, gamboge, blue, Hooker's green, violet, sepia, and charcoal gray, an excellent assortment. The brush is a No. 7 camel's hair.

19. *Cut-outs*

These cut-outs of familiar Mother Goose characters are of simple outline which a young child can manage. There is a fastener, so that the arms and legs are movable. The figures when completed fairly cry, "Paint me," or "Crayon me."

20. *Peg Board*

The peg board is a ready-made toy that calls out considerable resourcefulness. It gives exercise in inventing and arranging patterns and colors and it is useful in number-work. It lends itself to playing simple games also. The board is ten inches square and has 100 holes one inch apart. The 100 pegs are two inches long and come in six colors. This enlarged size, of course, suits small hands.

21, 22. *Enlarged Blocks*

The Hill Blocks are getting to be almost the staple material of many modern, progressive kindergartens. They were invented by Professor Patty Smith Hill, head of the Department of Kindergarten Education, Teachers College, where their need has been felt, and they have been tried out successfully for a number of years. Professor Hill has recently written their manufacturer explaining why and how they are to be used:

"You have kindly asked me to write you something regarding the motives which prompted me to devise these larger building blocks for use in the kindergarten and the home. The reasons are many, but I will give several of the most fundamental ones:

"First, the increasing demand for larger play materials, in the light of the insistent criticisms made by psychologists, hygienists, and physicians of the small ones used too exclusively in the kindergarten. It is granted that smaller blocks have their place in the kindergarten, but as they make their appeal so largely to the small muscles of the eye and the hand, they necessarily tend to cultivate sedentary habits in children at a period when health demands the exercise of the larger muscles of the arms and legs, and the activity of the body as a whole. If floors are kept clean and free from draught, it is far healthier for little children to use large material, which requires them to get out of their chairs, to stand, to stoop and rise, to walk, run or creep about from place to place, or to reach, pull, shove, and lift objects of heavier weight as they work and play together.

"In the second place, experience with kindergarten materials convinced me of the need of some sort of a block sufficiently long to roof wide spaces, or to make floors for houses of two storeys. Remembering the delight in using boards for such purposes in the play-houses of my childhood, I determined to provide children with blocks corresponding to these. For many years I have worked on schemes which would make it possible for children to construct two and three-storey houses sufficiently stable for them to climb into the upper stories and play with safety and freedom. With the coöperation of the staff and students of the department, this has been made possible by a simple pillar and rod device. As the original floor blocks are a yard in length, these, combined with the pillars and rods, make play-houses large enough to play in when constructed.

"In the third place, it has been evident to me for many years that the interest of older boys in simple mechanics should be utilized and developed, but all materials for this purpose in the toy market were too small for the muscular coördinations of young children. We have at last perfected a simple invention, using wheels, rods, and pins, which, with the perforated blocks of the original floor-set, make it possible for the older children to construct wagons, carts, trains, engines, etc., sufficiently large and stable for the children themselves to get in and drive around the room.

"In the fourth place, these large constructions stimulate social coöperation in work and play, as individual sets of building can not. For example, all may unite in building one house, and different individuals may construct the articles of furniture necessary for their 'Lady Come to See' games, or the wagons, carts, and trains for travel and transportation.

"These are supplementary blocks only, but after fifteen years of experience in using and constructing them in the light of children's needs, I find them more and more satisfactory, especially with the younger children. They are planned on the unit system, and in a way are a combination of all the building blocks of the Froebelian system.

"Trusting that these larger building materials may make their contribution to the happiness, health, and development of other children, as they have to those under my supervision, I am,

"Most sincerely yours,

"Patty Smith Hill."

In homes where the prices are beyond reach the children may, with some help, make "shacks" out of rough material, and do the finer work with the well-shaped, smaller Hill blocks. In such cases wise selections are recommended.

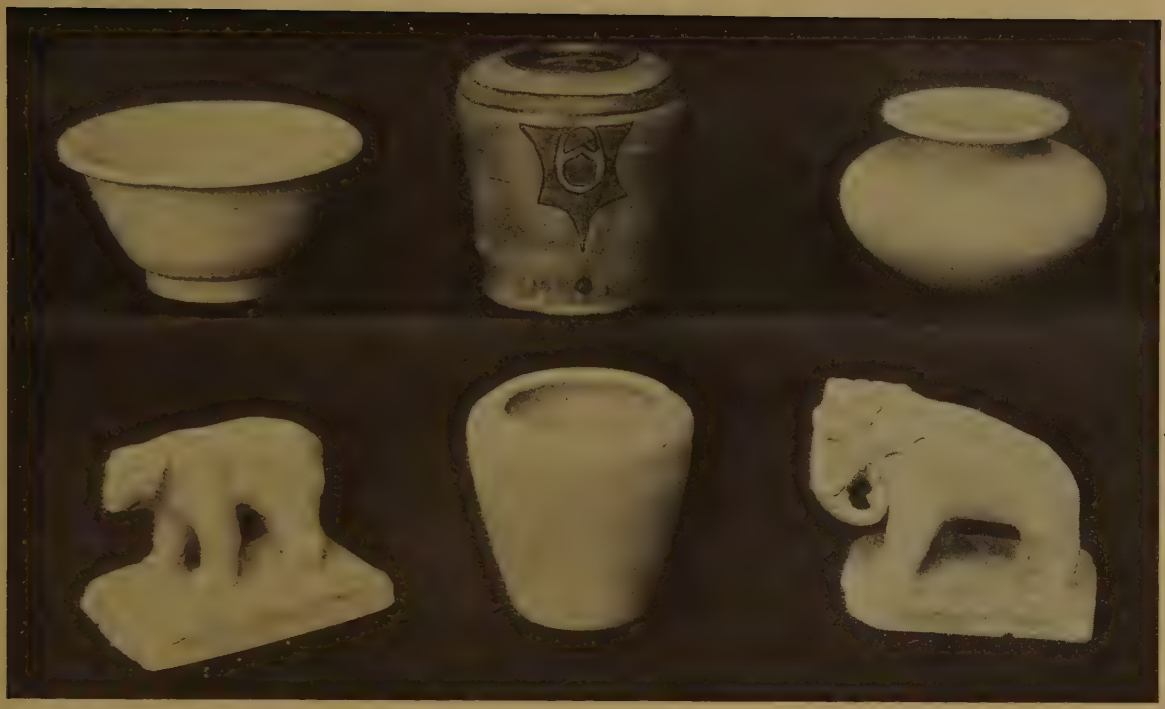
The Hennessey blocks follow along the general lines of the smaller Hill blocks. They come in a neat cabinet.

23. *Color Top*

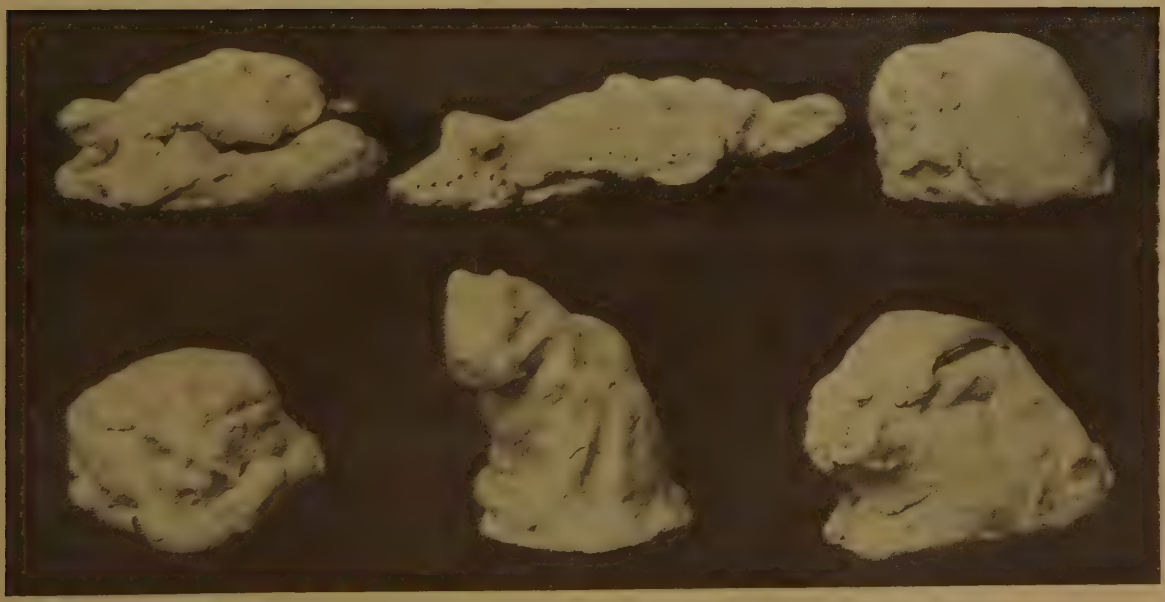
In itself a good toy, it is an inexpensive device of great help in the analysis and study of color.

24. *Waterproof Stencils*

While tracing is, of course, not so original an exercise as drawing, there comes a time when children long for more perfect outlines than they themselves can create, and there is a pleasant surprise in seeing what comes up after the crayon has been rubbed over the stenciled spaces. The



CLAY OBJECTS MADE BY THE MODELING AND POTTERY CLASS,
TEACHERS COLLEGE, COLUMBIA UNIVERSITY



CLAY OBJECTS MADE BY THE FIRST GRADE OF THE HORACE MANN SCHOOL,
TEACHERS COLLEGE, COLUMBIA UNIVERSITY

product also has its many play-uses. Mrs. Leonard finds tracing and stenciling very useful.

25. *Clay Flour*

This is a convenient form of sculptor's clay, for making articles of permanent use. If the articles are shellacked when completed, while they are, of course, brittle, they are reasonably permanent in character, and may be painted and adorned in the brightest fashion.

Mrs. Leonard and Mrs. Newell have used clay flour.

Note the description of the homemade plastic material, Gesso, in the following article.

26. *The Kindergarten Ball*

A tiny rubber ball that is blown up and put inside a cloth ball, made in the three primary colors. On account of its durability and brightness it has some advantages over the ordinary rubber ball. The outside cover may be cleaned.

27. *Blunt Scissors*

Mother's scissors are too sharp for the smallest worker. These are of standard size, and the handles have a wide, flat rim that fits and does not cut the hand.

28. *Prism*

For making "light birds." Every child loves one, but they are not usually found in the village stores. This is necessarily sent at the buyer's risk.

29. *Blueprint Paper*

Mrs. Bonsall tells how to use it in making leaf-imprints

30. *Wood Applicators*

Stick-laying is not of the greatest educational use, but the patterns are somewhat interesting. These applicators are big enough for little children to handle comfortably. Miss Brown recommends them.

31. *Wheels and Axles*

No one thing can give more pleasure to a big, lively boy or girl than "the makings" of a cart. These are hickory wheels, and the iron axles are perforated with holes so that a wooden axle may be screwed or nailed upon them. The resourceful child will take these axles off and put them on various boxes, boards, and bodies, and in turn have a gig, a cart, a carriage, and an automobile. They are better than a ready-made wagon of a single pattern, and being well made will endure. Order these of William E. Kleine, 120 West Broadway, New York City.

The wheels mentioned in Professor Hill's list are intended chiefly for indoor use.

Other Valuable Material

The Sand Tray

A writer in a popular publication describes a simple way of making a good sand-box at home:

"Select a good-sized, strong, wooden packing-box and cut it down to one-third its original height. Plane and sandpaper the outside until it is very smooth, and then paint it a soft green in color or a bright yellow, which will harmonize with the sunny corner of the child's playroom, where it is to stand. The inside of this home sand-box may be lined with zinc by a tinsmith, or just the inner corners can be reinforced with tin and the whole treated to two or three coats of white enamel paint, which will make the box water-tight. A carpenter will make legs for the box, or four casters may be inserted, one at each corner, so that the sand-box can be rolled from place to place at will. Beneath the box and protecting the carpet there may be a square of denim, which will catch any stray sand that spills."

It is not necessary to have even this homemade box. A tin tray placed on the child's low work-table will hold sufficient sand for his first modeling. A mother of our own acquaintance has furnished her little girl a pleasant substitute for sand. She says, "My little girl is two years old and has had two Christmas-trees. After standing five or six days they are very dry, and I have taken a large pasteboard box, held it under a branch and run my fingers along and shaken all the little needles off into the box. They are so clean and fragrant. I have allowed my little girl to play in it on a clean floor and use it over and over again, as you would a sand-pile. I sometimes throw a handful of these little needles on the wood in the fireplace, and it makes a delightful pine odor all through the house."

Bran is another substitute for sand.

Children enjoy playing with colored sand, filling bottles, playing doctor, mixing colors, and making separate piles. Sand may be colored blue with bluing, red with cochineal, and other colors with the inexpensive and safe vegetable dyes that may be purchased at any drug store.

The Water Tray

There should be some kind of tray or pan which will hold water, in addition, if possible, to the bowl for washing the hands. Mrs. Sies recommends a zinc tray just the size to cover the hearth or the kindergarten table or to fit upon the cupboard seat by the wall. This tray should have

at the side a faucet arranged for drainage. If this is not practicable, even a dishpan will do. Here the little tots can play in water, sail boats, and build dams with sand. The older ones like to fish, using long wooden poles with string and magnet attached. This tray might also be used as a sand tray. The desire to play with water is natural and universal, and with simple precautions as to aprons and the temperature of the water, is harmless both to clothes and to health.

Exercisers

For the curious desire that small children have to toddle along rails, Professor George E. Johnson suggests laying a 2 x 4 board along the nursery floor, fastened so that it can not tip over. The large Hill blocks may be laid occasionally in circular, serpentine, or irregular pathways.

Indoor "exercisers" give much pleasure and exercise to many children. The more expensive ones draw weights over a pulley, but there is an inexpensive kind where the handle pulls on an elastic cord.

Of the other furnishings of the playroom where there are young children, perhaps the most important is the slide. Unfortunately, as Mrs. Sies points out, there are now no cellar doors to slide down or trees to climb and swing on in most children's backyards. She recommends an adjustable slide as best, because it can be folded back against the wall when not in use. The slide is nine and a half feet long and four and a half feet high, and may be made or purchased for home use.

Playthings for Mental Exercise

No single plaything will give more lasting pleasure in the playroom than the blackboard. It is the handiest, biggest, and most simple medium for picture-writing. A cheap surface of cloth mounted on a roller can be bought for $2.50. A slab of slate set into the wall is the very best.

A typewriter is a very useful plaything for a child as soon as he is old enough to make letters. Since the toy machines are irritating in their slowness, a second-hand machine of a good make is better, and some children may be trusted, under guidance, with Father's own mechanism.

Use in H.K.M. only
see footnote

HOW TO MAKE AND USE GESSO*

BY

JOHN T. LEMOS

When the holidays are approaching, all our little craftsmen are busy looking about for some new way to make Christmas gifts. In these high-cost-of-living days the young artist who can make most of his Christmas presents not only keeps down his expenses but he bestows a personal present which is always more appreciated by his friends.

Far back in the days of Renaissance art, the Italian masters were very fond of using a preparation known as gesso. This gesso was used on the walls and ceilings of the magnificent banquet halls and reception rooms to paint designs in a slight relief. By mixing color with the gesso as it was used, the artists were able to obtain an effect of relief or modeled painting that was beautiful. Sometimes the gesso was put on and the oil paints put over it when it was nearly dry.

The gesso when hard had a consistency similar to that of wood or soft stone, and it was because of its wonderful lasting quality that it became such a popular medium.

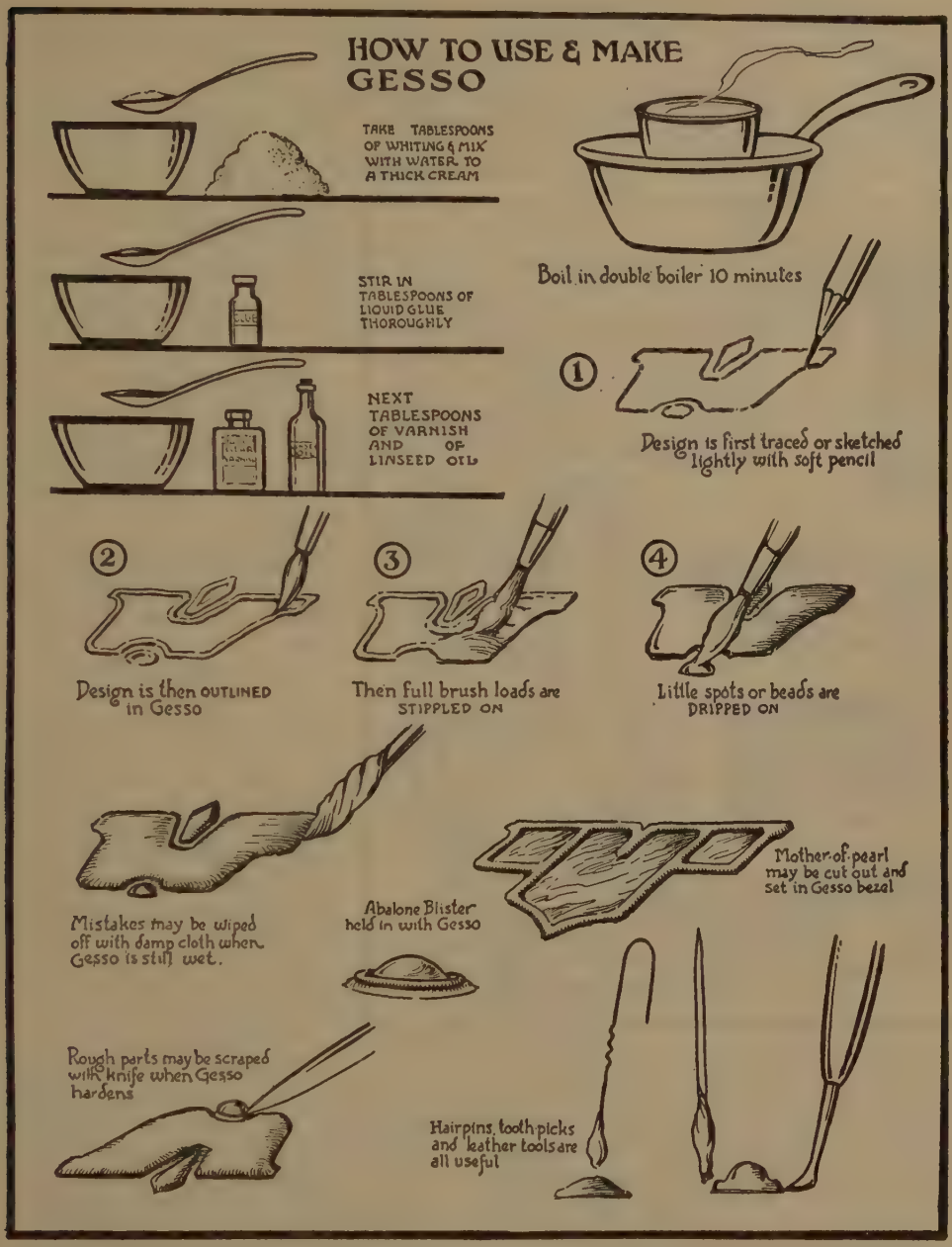
Gesso, in a modified form, makes a splendid medium for crafts work. It may be used to decorate with relief-designs either wood, pottery, or metal. With it we can produce unique picture frames, wooden boxes, vases, and a variety of gifts. In addition to being a successful medium, it is also a clean one. Almost anyone may use gesso, the results, of course, varying with the ability of the artist.

There is a variety of gesso formulæ. The best one, based on that used by the old Italian masters, is as follows:

At any drug store buy a small bottle of good varnish. At a paint or hardware store purchase ten cents worth of linseed oil and a pint can of glue similar to Le Page's. Also buy about twenty-five cents worth of the best grade whiting. After you have all these materials proceed as follows:

Have 2 tablespoonfuls of varnish
8 tablespoonfuls of linseed oil
12 tablespoonfuls of liquid glue

* By permission of *The School Arts Magazine.*

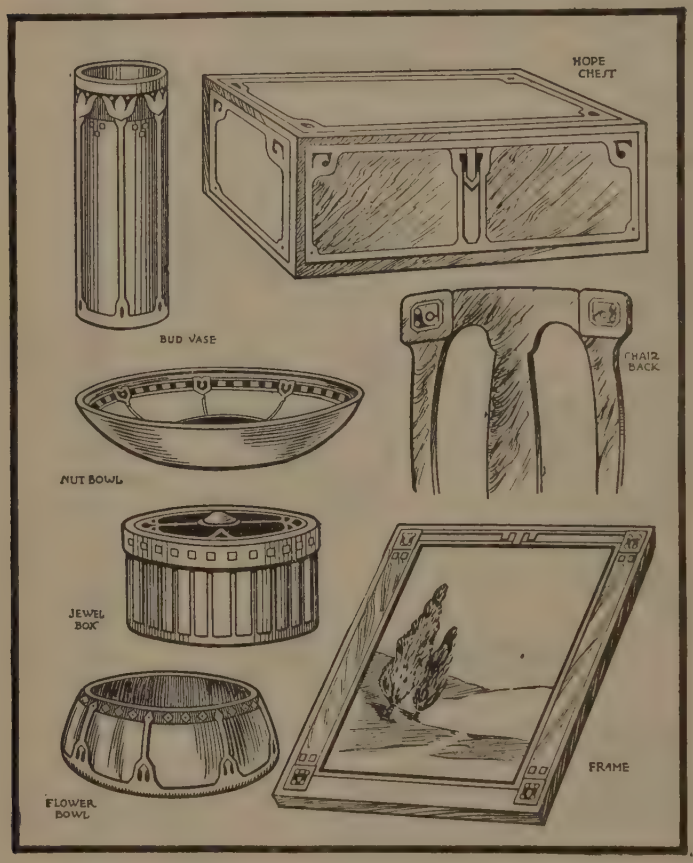


To proceed, pour the glue, linseed oil, and varnish together in a pan and allow to soak. Next take about twenty tablespoonfuls of whiting and mix with enough water to make the consistency of thick cream. Be sure to *put the whiting into the water,* as it will mix easier that way. When the whiting is mixed, pour Mixture No. 1 into it and boil about ten minutes in a double boiler over a slow fire. When finished, pour into an open-mouth bottle and cork tightly. The gesso is then ready for use at any time.

While this may sound difficult, it is in reality very easy to make, and a large amount can be mixed and boiled ready for use in about thirty or forty minutes. The gesso made this way is almost perfect in its results. For teachers who

are very busy and do not have confidence in mixing their own gesso, a very satisfactory substitute may be made as follows:

Buy a twenty-five-cent can of any of the powdered crackfillers sold at hardware stores. These come under different names, as water-putty, etc. Next, buy a pint of liquid glue. Be sure it is glue, not mucilage. Mix about ten tablespoonfuls of the crackfiller with enough water to make a thick, creamy paste. Next heat your glue and pour about eight or ten tablespoonfuls of glue into the crackfiller. Stir well and allow to set about ten minutes. It is then ready to use. This formula works admirably for most craftswork.



After your gesso is made, the next question is as to how it may be used. Let us suppose we are going to put a relief design on a little wooden box. We would first sketch on thin paper the design we intend to use. Having done this, we transfer our design, by means of graphite tracing paper, to the box cover. Next take a small brush and dip it in the gesso. Do not get too much on the brush. With the brush and gesso go over the outside outline of your design, just as you would if the gesso was watercolor. After this has been done, proceed to fill in the design up to the outline with gesso. This is done easiest by getting as much gesso as possible on the brush and dripping or stippling it onto the surface. In this way the design may be built up rapidly to the desired height.

For filling in surfaces, a toothpick, hairpin, or match end may be used with good results. The success of the work depends a great deal upon the care with which the first gesso outline is put on, as the subsequent drippings of gesso are held in place by this outline. As the gesso sets fairly rapidly, it becomes quite hard over night. After the design is dry, it may be scratched with a sharp knife or smoothed with fine sandpaper to remove imperfections. Thin lines may be scratched in gesso already hard by moistening it slightly with a soft sponge and scratching with a sharp point.

Where the gesso is to go over a slippery surface, such as tin or glass, a thin coating of glue should first be put on, to give a "tooth" for the gesso to adhere to. This prevents chipping and cracking later on. After the gesso has been put on and sandpapered, it may then be colored any tints the artist may desire. If a high gloss finish is desired, enamel paints should be used. If a flat or dull finish is wanted, ordinary inside house paints may be used. These may be finished off with a slight rubbing of beeswax.

In schoolrooms, where the teacher does not wish to be bothered with oil paints, the colors may be put on with opaque water-colors. After they are dry, the teacher can then finish them off with a coat of white shellac. This will bring out the color as well as protect the painted surfaces.

Beautiful effects may be obtained by combining gesso with mother-of-pearl. The old masters used this idea with wonderful effect. The gesso is used to keep the mother-of-pearl in place. Abalone blisters and thin sheets of mother-of-pearl may be purchased from shell dealers. Care should be taken not to use too much pearl, as it may cheapen the design. The pearl should be first glued into place and the gesso built up around it.

If the gesso shows any tendency to chip off or crack, more varnish and linseed oil should be

added. If a high relief is desired, it is better to put the design on in separate layers, allowing each layer to dry thoroughly before adding the next. If the surface of the box is to be stained or painted, this should be done before the gesso is put on. After the background is dry, the gesso design can be traced on. This saves the worker any unnecessary painting around the gesso later on.

Like everything else, the best results on gesso work come from practice. Ordinary picture frames, simple wood or cardboard boxes, empty marshmallow tins, may be transformed into things of beauty. Boys doing woodwork will find gesso a most useful medium in the making of ornaments for such things as chairbacks, taborets, and bookends. Many an otherwise ordinary Christmas gift can in this way be made into a distinctive and beautiful present, but the young craftsmen should be encouraged to put both care and neatness into the work.

Let us always try to bestow gifts that will not only be liked by our friends because *we* made them, but also because they are samples of good craftsmanship which our friends will be proud and pleased to show to others.

Prepared by Dr. Forbush

A LIST OF GAMES

COMPILED BY

THE EDITORS

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Far from home have I never gone, but many things have come to me. To be ever, and to be tranquilly, and to be joyously, and to be strenuously, and to be thankfully and humbly at one with the blessed will of God—that is the Heavenly Paradise; and each of us, by God's grace, may have that within him. And whoso hath within him the Heavenly Paradise hath here and now the true Earthly Paradise round about him.—*William Canton.*

Knowledge is in every country the surest basis of public happiness. In one in which the measures of government receive their impressions so immediately from the sense of the community as in ours it is proportionably essential. To the security of a free constitution it contributes in various ways: By convincing those who are intrusted with the public administration that every valuable end of government is best answered by the enlightened confidence of the people, and by teaching the people themselves to know and value their own rights; to discern and provide against invasions of them; to distinguish between oppression and the necessary exercise of lawful authority, between burdens proceeding from a disregard to their convenience and those resulting from the inevitable exigencies of society; to discriminate the spirit of liberty from that of licentiousness, cherishing the first, avoiding the last, and uniting a speedy but temperate vigilance against encroachments with an inviolable respect to law.—*George Washington.*

MORAL AND RELIGIOUS EDUCATION

A Series of Articles on the Home Training of Children in Religion and Morals, with Special Attention to Some of the Important Home Virtues

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THE BEGINNINGS OF RELIGIOUS TRAINING*

BY

MARY E. RANKIN

I. HOW TO MEET RELIGIOUS IMPULSES AND IDEAS, AND HOW TO STIMULATE AND DEVELOP THEM

THE problem of religious training is a difficult one. Often we hear parents say, "I want my child to have religious influence and religious training, but I do not know when to begin or what to do." The traditional religious training of little children does not stand the test of modern child psychology and child study, and so many of us are at a loss to know "when to begin" and "what to do." Nor do we feel that the traditional type of Sunday-school is the one to which we want to send our children for the same reason.

But where does religious training begin? Surely it begins in the home as soon as a baby begins to live. The religious impulse manifests itself in this way in child nature. The mother or nurse begins the work of training the moral and religious nature by her regular response to the infant's physical needs. Here begins the revelation of love, human and divine, and the meaning of life, and of law and order as the method of love. The baby soon discovers that his wants are supplied by persons, and his sense of dependence on them is the religious impulse in its earliest stage. This, then, is the beginning of religious life.

Does not our difficulty as parents and teachers lie in the fact that we do not recognize the beginnings? They are so humble and are so far from what we, as adults, are apt to think of as religion. But a little child's religion and the religion of an adult are very different. Much of the "religious training" of children is far beyond their experience and development, something superficial and meaningless as far as the children themselves are concerned. Surely we must have vision enough to see the goal, but at the same time we must realize that the goal can only be attained by building on a sure foundation. And the beginnings of religious training are not the less important because they seem so remote from the goal.

We May Begin from the Wrong Standpoint

We are so eager to give our children information about God and Jesus, to tell them Bible stories, and send them to Sunday-school as soon as they are old enough. But in all of this, unless we know what the mind and spirit of a little child is ready for, there is danger of only adding perplexing problems, and problems that should come later, because the experiences and materials which we are providing are too mature for a little child. The following illustration of the point is, I think, not an unusual one: Betty was five years old, and up to this time her mother said there had been no religious training. At Easter time she read to Betty from the Bible the story of the Crucifixion and the story of the Resurrection. Betty was a very nervous, high-strung little girl and was thrown into an agony of mind. She cried bitterly for some time, so that her mother was quite distressed and said that she felt helpless as well. But when Betty wanted to go to a Good Friday service with her mother, she was taken. The clergyman read the same passages from the Bible, and Betty clutched her mother and said, "He is reading that awful story again. Let's go home." This is not extreme, but typical of many children's experiences, because mothers do not know what to do, what the nature of a little child's religious experience is, or when it begins. Betty's mother was trying to give her an idea of religion entirely from an adult point of view, an idea far beyond a little girl's experience, and far beyond her ability to comprehend.

On the other hand, take the case of Jane, in whose home there has been a conscious and con-

* In seeking for an article that should be an adequate introduction to this most important section of THE HOME KINDERGARTEN MANUAL, we turned at once, naturally, to the Union School of Religion, the Sunday-school which of all others in America is most truly devoted to the wise, skilled, and effective religious training of the young. It is conducted under the auspices of the Union Theological Seminary in coöperation with Columbia University. The superintendent of the kindergarten is Miss Mary E. Rankin, who is a teacher in the primary department of the Horace Mann School and also the superintendent of its summer playground.

We asked Miss Rankin to discuss and describe the religious impulses of young children, to speak of the beginnings of religious growth, to show how religious feeling may be awakened, and how to carry religious feelings into action. Miss Rankin has done this for us in a paper full of wisdom and practical suggestiveness.

Mothers will find many uses for this article, and will read it again and again. We especially suggest that all the other articles in this section be read in the light of this one and remembering its viewpoints.—*The Editors.*

stant religious influence since her babyhood, to which Jane has responded very naturally and wholeheartedly. Before she was able to talk, the family worship and the service among members of her home group had its influence in her baby life. When she was able to talk, the idea of prayer was accepted as a matter of course. She was eager and interested to talk to a Heavenly Father. She wanted to help Mother in various little duties about the home and was encouraged to do so. Her contribution to service in the home was accepted as valuable and necessary, never discounted or discouraged.

After a visit to a friend one cold day, where she had seen a very wonderful doll-house, this was her prayer in the evening: "Thank you, God, that we have a warm, comfortable house, and thank you for many things, and thank you that we've got you. Thank you that we could go to E., and thank you that we could see the wonderful doll's house. How pleasant it must be for some good little girl like me. And I don't want any burglars to get in at night when I'm asleep. And help me to be good to Mother and not give her any trouble, and help me to be the bestest girl in the whole world.—Amen."

Jane had been wisely taught to express gratitude in her prayers and to ask not for material things, but for help to meet her little everyday problems, and this she did with unquestioned sincerity.

The little child is born into an environment of home and family. There his life and interests center with Father and Mother. They must, therefore, be largely responsible for his religious education. For religious education aims to influence thoughts, feelings, and conduct in his human relations in the family, school, playground, etc., so that he will begin to know himself as a member of God's family. The beginnings of training in worship, training in service, and instruction must come during those early years. The responsibility rests on the home, and can not be put off on the Sunday-school or any other agency, for they can, after all, only build on and supplement training begun in the home. It may be said also that the Sunday-school needs the fullest coöperation of parents in order to make its work effective.

What Children Bring Into the World

It may not be out of place to go back now and consider briefly what children bring into the world with them as a foundation for religious training. Since religion is not just a part of life or a phase of life, but includes the whole of life, every thought, feeling, and act, it begins as soon as a baby begins to live. It may be said very simply that a baby brings into the world with him certain tendencies to "respond." He is like a little sensitive plant that takes in impressions, and soon he responds to them in some way, either showing satisfaction or dissatisfaction. At first practically everything he does is instinctive or mechanical. It is not a matter of thinking or control until experience and knowledge make it possible for a child to be responsible for what he does. Because a child's nervous system is plastic, experience does soon play a part. But it is important for parents to realize that, until it does, no responsibility attaches to the baby's actions. Recently a mother of a baby a few months old said, "No, no. Peter naughty boy," when the baby did something she thought he shouldn't. But a wise old Chinese nurse said, "No say Peter naughty boy, Peter not naughty, just take his hand away, Peter soon forget, Peter not *know*." And so it was. Peter did soon forget, because of Amah's wise training.

A Summary of Child Characteristics

What are the most prominent characteristics of children from birth to seven years of age?

First of all, children are active. Every normal child is constantly moving about. We sometimes say that he is "perpetual motion," only quiet when asleep. And so eagerly active and legitimately so, for think what a prodigious amount he learns in a short time as a result of the activity of mind and body. A baby learns more in the first twelve months than in all the rest of his life, first getting control of his body, learning to grasp, to stand, to walk, and to run. And then what an amount of experimenting and exploring goes on, to say nothing of the questions and questions when he begins to talk. The importance of sense knowledge is great; there must be plenty of opportunity to touch, smell, taste, look at, and handle and feel many things. These sense-impressions are the foundation of all the thinking that he is to do.

Children Need Freedom

Oh, the danger in trying to suppress activity because we adults get tired of it! Except when control must come for the child's good, or because he must learn to consider others, this activity must go on and on. Only so can children develop physically, mentally, and socially. How often we see mothers who seriously object to letting children have the freedom they need because they do not want them to soil their clothes, or because they are afraid they may hurt themselves, or because mothers mistakenly think it a kindness to have everything done for children. And espe-

cially in the city many children are made to ride in their go-carts through the parks and on the streets because it is easier for Mother or Nurse to look after them when they are confined.

But mental and physical activity are absolutely necessary, if we are to train children with strong bodies and keen minds. Only so can we develop self-reliance. The foundation of a strong Christian character lies right in these beginnings of activity rightly trained.

Children Need Regularity

With right training, through forming good physical habits, sleeping, eating, playing, etc., another step is taken in the formation of character. Regularity in meeting all the baby's physical needs each day is more important in training for stability and poise than we often realize. For we must not forget that "spiritual progress is not made apart from the hard physical facts of everyday living."

The Imaginativeness of Children

Young children are very imaginative. Here again we have to meet the inaccurate ideas they get and the wild flights of imagination which lead them to tell impossible stories. Unless a parent knows how to meet this phase of child development, he accuses the child of telling fibs or even of lying, instead of leading him to distinguish between truth and fiction, and realizing that it is only a mental confusion on the child's part, due to lack of experience. Children are very impulsive. They have little power of self-control, but are driven by nature to act quickly; to say or do anything that pops into their heads. Tears and laughter lie very near the surface. Robert, aged four years, when asked what he was going to do during his afternoon playtime, said, "I don't know. I never know what I'm going to do until after I've done it." Rather an unusual statement for a four-year-old to make, but absolutely true. But self-control comes when Johnny finds that certain acts bring discomfort to himself, the disapproval of others, or punishment.

Children are very curious. They have a strong urge within them to inquire about and investigate everything they see and hear. And how credulous they are! They believe emphatically what is told them. Everything is real to them—Santa Claus, fairies, God, the bogie man—it makes no difference. They have great capacity for fear and for faith.

Self and Service

We say that children up to six and seven are very individualistic. Self stands out to them as the all-important. We say they are selfish, but that very strong consciousness of self is necessary to development.

On the other hand, there are the beginnings of effort to share and serve, and these we should never fail to encourage. Recently I had been watching a little boy of two and a half years, whose selfishness and lack of self-control were very conspicuous. One day small B. came out on the porch with a piece of cake. Very sweetly he walked up to his father and offered to share his cake, but was refused by the unwise father. "Oh, no, you keep your cake," said the father. I could not resist asking him why he did not take the cake, suggesting that he was making his small boy selfish by not encouraging the impulse to share when it appeared.

After awhile the father came back and said, "We do spoil Jack. He's much younger than the others and I suppose that is the reason." But, oh, the pity of it!

Children are also little imitators. They are very susceptible to emotional influences and imitate facial expression, gestures, and phrases of others quite unconsciously, and also they imitate in their play-life many things that are going on in the grown-up world around them.

The Family the Child's First Religious World

The family at first is the child's moral and religious life and world. He absorbs religion by suggestion and by imitation. The home environment, by which nervous impulses are controlled; which is free from hurry, worry, and anxiety; where the outlook on life is a happy one, and where harmony among the members of the family prevails, furnishes an atmosphere where children naturally grow into a religious faith.

It is so necessary to get a child's point of view when he seems provoking and irritable. And, too, it is well to let him share in the family's problems and perplexities as soon as he is able to, always letting him settle as many of his own problems, and make as many decisions for himself, as possible. And if we could only be consistent in all of our relations with children! Consistency is a most necessary and stabilizing influence. The child feels his mother's religion through her love and care and devotion, and with this sort of training he comes to a realization of right and wrong for himself. A child's religion begins and ends in his associations with persons, for religion can not thrive away from life as a whole. A child's sense of dependence is directed first to parents rather than to nature or imaginative beings, and is definitely the be-

ginning of religious life, long before formal instruction and training can take place.

What are Some of the Child's First Religious Problems?

May a little child be conscious of the need for rule and law in life, for human sympathy, for dependence on others? Most surely he may be and is. Does a child consciously face problems day after day, and does he have temptations? Does he not have to learn self-control, to obey, to be kind, to share and to serve, to have joy in giving, to learn to be appreciative, to be courteous, to be thankful, to be brave and truthful, to play with other children and to respect the rights of others? The acquiring of these virtues creates the religious problems of his everyday life. Right in the child's realization of and efforts to meet these problems, and to overcome and conquer them, lies the surest foundation on which we can build Christian character.

Do children glory in overcoming? Indeed they do, and how often we hear them pray for help. This was Teddy's prayer after he had had his bobbed hair cut and felt very grown-up: "Dear Lord, when I fall on the kitchen floor and bump my head, help me not to cry, but just say 'Ouch.'" He had been in the habit of crying frequently and very easily when hurt. Another boy of five or six who had been much overcome by what he had heard of the War told his mother that he went into a room by himself and prayed to God to "please stop this awful war." And Katherine, a little girl who thought many things out for herself, and was deeply conscious of her faults, though not morbidly so, prayed that God would forgive her for "telling on" a little cousin and getting her in trouble. The next morning she prayed again to be helped to be kind and not cross all day. At night she said to her aunt, "I haven't thought about my prayer all day, but God must have helped me, for I haven't been cross or told tales once." Such is a child's faith.

The Need of Experience Plus Insight

We, as parents and teachers, need much insight into child nature and knowledge of child experience in order to guide our children's religious life. Professor Sully says that to understand and answer children's questions is a considerable art, including a large and deep knowledge of things, and always a quick sympathy with the little questioner. We must be patient. Oh, the infinite patience it takes to deal with children! Often it is necessary simply to suggest a better way, but many times we may explain and reason when a situation demands an explanation. Children have a very deep sense of justice, keen though crude. Often it is best, when possible, to leave the choice or decision with them. Experience, after all, is the best teacher, and none of us can learn vicariously.

Our impatience often leads us to give a negative answer to a question or a request when there is no reason for it. It is wise to let children think things out for themselves as soon as possible. The beginning of self-reliance can not come too soon.

Religious Beginnings Are in Home Loyalties

What, then, are the beginnings of religious growth? The beginnings of religious growth come with the feeling of love, loyalty, and service in the home group, love for mother, father, brother, and sister. An illustration absolutely to the point is that of a four-year-old boy. When Mother said to him, "Ask your father if he will do an errand for me." The father's reply was, "Tell your mother that I will if she will be good." Whereupon Bradford wheeled around and looked his father straight in the eye and said, "Mothers don't have to be good, they *are* good." A very perfect tribute and well deserved by that mother. A little child's feeling of love and loyalty to his family is very beautiful. It is so absolutely genuine and unquestioning. Would that we could always be worthy of it! Our responsibility is to see that a child's loyalty and love in the family circle reach out to ever-widening circles with interest, sympathy, and service.

How do children get their idea of God? It may be through hearsay or it may be through instruction. Children accept the idea of God just as they accept fairies and Santa Claus, and they believe what they are told about Him. Gloria, aged four, had had her first ideas of God from an old-fashioned Sunday-school, where little children and adults shared the same lesson material. Her impression of God was of someone to be feared, or at any rate the ideas gained were not pleasant ones to her. So Santa Claus was her God. She preferred to talk to him at night, and it was always Santa Claus who took care of her.

How Children Get Their First Idea of God

Dr. Coe says that it is because of the child's impulse to nurture and protect that he comes to appreciate a Heavenly Father who cares for and protects His children. "We love God by taking His point of view." And so we bring to the children the idea of God as a loving father, the father of each child, and the child's response, very naturally, is to love and trust Him. "They

struggle to obey Him; they desire to help Him in His work; they are grateful for His gifts. This is Christian experience."

This we must always remember, that "God can mean vastly more to a child who has experienced justice and love than to a child to whom justice and love are foreign."

Not all children respond to the idea of God in the same way. Many children talk about God and to God as they would to any person they know, and we all have had many expressions of these ideas, such as Carolyn's when left alone in bed in a strange room. Her mother told her that she was quite safe, for God was taking care of her; to which Carolyn replied, "No, He isn't, for this is God's night out."

Dorothy did not like to think of dying and going to heaven before her mother did, for "God won't be able to fasten my buttons any more than Daddy can." And Elsie who when put to bed did not want to stay alone said, "I don't want a man to stay with me, Mother, I want you. I want a woman."

Some Childish Interpretations of God

On the other hand, there are children whose interpretation is quite different. Faith and Jean, aged six and five, had no religious training at home until they went to Sunday-school. These were some of the conversations their mother overheard at different times at home, after they had been to Sunday-school for some time. Faith, looking out of the window: "It doesn't seem as though God could be inside and outside both at the same time with the window closed, does it? But He can, because He's a spirit." Jean: "What's a spirit?" Faith: "A spirit's someone who *seems* like a real person but isn't. Fairies are spirits." Faith, looking at her mother and Jean: "It seems sometimes as though I didn't really know you and Jean—as if you were both just spirits. I can't tell what you are thinking about." Mother: "You must know what sort of things Jean thinks about, because she's just a little girl like you." Faith: "I don't know what she is thinking about now." Then much later in the Winter this was overheard: Faith: "You know, Jean, everything that's alive is some kind of a spirit. Even rabbits are spirits. Chickens and hens are not much of a spirit, because they don't know much." Then at still another time—Faith: "Mother, do you believe there are *real* fairies in heaven? *I* do, and I surely believe there are real angels, for they would have to take our thoughts up to heaven when we die." Jean: "God doesn't look like a person in the world, does He, but in heaven He will look like one."

Another child who lived quite by herself, and who seldom saw or played with other children, worked out a large community, using many small china dolls for people. Over this community she ruled, pretending that she was God. This play was carried on for a long time, and in telling about it when she was grown she said that she remembered distinctly how the responsibility that she felt for her little play community raised the standard of her work and play. She must make the best houses possible for them and she must sew as well as she could when making dresses for them.

Children are so individual that no two of them ever can be trained the same way. To some children lacking in imagination the idea of God makes no appeal until later. But normal children, brought up in homes where they are wisely loved and cared for, usually respond in a natural, wholehearted way to the idea of God as a loving, Heavenly Father, when the idea is rightly given them. The problem of answering their many questions is a difficult one, but our only way is to answer them in the spirit in which they are asked, as sincerely and wisely as possible. Always remember that to keep a child's confidence is all-important. Make him feel that he can always come to you with his questions, and that they will always be answered with interest and sympathy.

II. HOW RELIGIOUS FEELING MAY BE AWAKENED IN THE HOME

The problem of religious training is more difficult in homes where there is only one child, and of those homes there are, unfortunately, many. It is the temptation to lavish everything on the one child and to expect no response except, perhaps, the reward of childish pleasure and comfort. It is also much easier to help children dress and to care for them than to let them try to do it. For their efforts, unaided, are clumsy and slow and often it is difficult to wait patiently for them. However, a little child of three or younger begins to try to put on his own shoes and stockings and tries to do many things for himself, and that is the time to encourage it. Let him be independent in caring for himself as soon as possible. Later comes a time when children are not at all eager to help themselves, and the habit should be formed before this time comes, at about five years of age. For the humble beginning of the Christian life lies in just such things as these.

Develop the spirit of coöperation and helpfulness whether there is one child or whether there are a dozen. It is much easier when there are several, because then there is more frequent opportunity to share and for "give and take" in a group. But in any case, the sooner each child is responsible for himself as far as possible and can have some little responsibility for others in the house, the sooner he will feel that he belongs to the home and that the home is really his. The first daily tasks may be such simple ones as emptying scrap-baskets, bringing in milk bottles, filling the wood box, getting the evening paper, and bringing Father's slippers every night. A baby less than three years old made himself responsible for that act every night. The point is that the child is to feel that these things are not to be done spasmodically, when he feels like it, but that, if he does joyfully his little part each day, life in the family moves more smoothly and comfortably.

Problems Due to Modern Housekeeping

One sometimes hears mothers say, "Yes, my little girl does want to help me and help herself, but I employ a maid, and it did not seem wise to have the children do these things." But the spirit of helpfulness and coöperation does not come spontaneously later on. It must be a matter of training from the beginning.

One realizes, too, that the difficulties are very great, for modern life, with its hurry and rush each day, prevents a little child from participating in many home activities, and from knowing many processes that were known and experienced by children, as a matter of course, in olden days. So much greater is the need to give children the birthright that is theirs.

Life is so complicated and crowded, physically and mentally, and so expensive, that in many homes there seems to be no place for children. But never before in the history of the world have children been as precious as they are now, consequently the greater need to give them the best possible start in life.

Someone has said that in the home lies the possibility for the most perfect democracy, when each member of the family does his part.

The opportunities for coöperation in the home group bring up all of the child problems that are going to develop character—the problem of self-control, of willingness to share, of being grateful, of being brave and cheerful, etc.

Opportunities for Consideration and Courtesy

With the training in responsibility and service, come the training in politeness and courtesy in the family group, so sadly lacking in many American homes. Little acts of courtesy and politeness must be practiced daily in order to become habitual and to persist when children go out into life. This thoughtfulness and courtesy should early be extended to include not only people in the home group, but other people—the milkman, the grocer, the postman, the garbage man, etc.—whose service contributes to their welfare and comfort. A child should be helped to understand the large part in life that their service plays and should be taught to treat them with consideration and sympathy. Besides playmates these are probably the first persons that a child comes in contact with outside of his home. Here is a first opportunity to develop a social imagination and an appreciation of other lives closely related to his own. A child's attitude toward the tradespeople and others who serve the family is absolutely dependent on the attitude of the adults in the family. Children are such little imitators! They reflect in their lives just what they see people about them thinking, feeling, and doing.

The beginnings of the religious life and growth, then, lie in the beginnings of worship, of service and coöperation in the home group, and in other human contacts and experiences which touch little children's lives. Ideal relationships in the home and family life are the foundation for ideal relationships in the larger family of God.

Nature Experiments and Experiences

Next to the revealing of God through mother and father love, comes the consciousness of God through Nature. Everything in the out-of-door world is interesting to a little child. I have recently been watching a very intelligent baby less than a year old. His first Spring out of doors is perfectly enchanting to him. He smiles, gurgles, and points at the moving leaves, the singing birds, the animals, and I am sure that he is storing up many questions that will come out as soon as he is able to talk.

Our part is to give our children all of the nature experiences possible. Give them an opportunity to experiment in their nature plays, and an opportunity to garden. Nothing equals the satisfaction of planting seeds and watching them grow. Every child should have a small piece of ground in which to plant a few seeds, and a city child should at least have a window-box. Helping to feed the birds and pets develops the nurturing and protecting impulse. Young children can not have the full responsibility of caring for pets, but in helping to care for plants and animals they are beginning to help care for

God's world. Jean said one time, "This is God's world." "No, it isn't," said Faith. "He gave it to us, and it's ours now."

An appreciation of the beauty of Nature comes early to some children and late to others. But it is well to call their attention to beautiful things and to walk with them as often as possible where the world is beautiful. Love of the beautiful contributes largely to the growth of the spirit.

Beginning of Prayer-Life and Experience

Most children enjoy praying, "talking to God," and do it as easily as they speak to a human friend. They accept the feeling of a personal relationship as a matter of course. Consequently their prayers are at first very personal and very crude. These we should accept quite as seriously as they do. Never should we show any amusement or allow outsiders to hear the children's prayers. We can lead them to more dignity of form later on. It seems better to lead children to express gratitude in their prayers, rather than to ask for things. Even a little child's prayers may express gratitude, goodwill, loyalty, reverence, and faith, in simple form, but gratitude most of all. A little child's first prayer may be simply, "Thank you, God, for my happy day, Bless Mother, Father, etc." Usually a child wants to pray for everyone he knows.

The danger lies not in allowing him to pray as he likes at first, but in teaching a formal, meaningless prayer like "Now I lay me," on the one hand, or in not having a suitable prayer ready when he is no longer satisfied with his own efforts.

It is not easy to give prayers for little children to use, for prayer is a matter of experience, and is personal with children as well as with grown-ups. A simple prayer* used by many children is,

> "Father of all, in heaven above,
> I thank Thee for Thy love.
> My food, my home, and all I wear
> Tell of Thy loving care.
> Amen."

This may be said, however: It is the spirit of the prayer that counts. "If we in our prayers have expressed gratitude for all that has been given, rather than a desire for more; if we in our prayers have expressed our willingness to fall in line with God's purpose, rather than a wish to change it in accordance with our own desires; if we have sought to live as nearly as may be as we have prayed, then the child will, in his turn, approach his Father in the attitude of one who listens, rather than one who begs."

*Adapted from "Song and Stories for the Kindergarten," by Mildred J. and Patty S. Hill.

Even a child of five may learn the Lord's Prayer. It may have meaning for him as soon as he has had the experience of "father" and "bread." The meaning will grow with him, and there is no need to try to give more than a partial explanation of it.

But the children's feeling of the power and meaning of prayer in their lives will grow as they come to realize its informality and that they need not pray at stated times, but that the great, unseen force whom they call the Heavenly Father is to be a source of comfort and strength to them at any time.

Family Traditions and Ceremonials

It is possible for children to share in all family traditions and ceremonials. They are always eager to contribute their part and should be allowed to. For instance, even a child of five may be able to say grace at table. He may take his part in family prayers by singing a little hymn he has learned, or by repeating a Bible verse.

At all the holiday celebrations the youngest members of the family should be made to feel that they are not simply the recipients, for they should be allowed to make birthday and Christmas gifts for others, or earn the money to buy them. Having a part in decorating the Christmas-tree brings much more of the Christmas spirit to them than if they are simply onlookers when the tree is ready. The sooner children know the joy of sharing and giving on all the great family occasions, the sooner will they know the real joy of living.

Other Ways of Broadening Children

One important way is through stories. Oh, the magic appeal of a story to all children! In it they may see other lives, different yet like their own. There are realistic stories and there are idealistic stories. Both make a strong appeal to the little child. For the most part, myths, fables, and folk tales are beyond the younger children, but oh, the joy of the fairy-tale! And has not the fairy-tale a religious value?

Mrs. Mumford says that there is no risk in using fairy-tales to draw the child nearer to the thought of God "if, as we tell them, we are ourselves conscious of the deep, underlying truth of fairy lore. In early childhood the abstract must needs be clothed in the concrete, and gradually, if we do not misinterpret, if we have told such stories in the right way, the children will cast off the husk containing the kernel—and still will understand. The romance of fairies, gnomes, and sprites is full of spiritual truth. Can the

Spirit of Love, of Beauty, of Power, embodied in the world, be more fitly expressed for the child than in the undergrowth of tiny helpful creatures—creatures real enough, although to human eyes invisible?"

The right kind of a story, be it a realistic story or fairy-tale, appeals to both mind and heart. How intensely a child thinks and feels his stories! He wants to hear them over and over, and their teaching value is greater than we know. Each story well chosen and well told broadens a child's vision of life, and should, and does, many times lead to action on his part. Stories help children to form purposes and to carry them out more than we realize. Therefore, the great necessity of choosing wisely our story-books—there is so much literature for children that is not worthy of the name. Poor stories, poorly told, badly illustrated, stories that are over-stimulating or silly—these we should always pass by.

A little child's mind gradually filled with the best that children's literature has to offer will become a storehouse that will make his life richer as the years go on. Not too many stories should be used at first, and they should be short and simply told, increasing in number and length as increasing experience and maturity may demand. Never add a moral to any story. Let the story stand for itself, and the child will make his own interpretation of its meaning.

With regard to the use of the Bible with younger children, it may be said that the Bible was not written for little children. There are, however, some stories and verses for them, and they may begin to know and love the book which is to contain untold treasure for them later on.

Playing the Stories

Children always enjoy playing the stories when they are familiar with them. Often the whole family is called upon to represent the different characters. No stage properties are at all necessary, for imaginary things will suffice or anything at hand may be used. By playing the stories and being the characters, the children make not only the stories but the ideals they embody much more a part of themselves.

The opportunity of a bed-time story hour is very great, for both Father and Mother may participate in it. The children's part in telling stories is important, too, and they should be encouraged to tell the stories they know. I have seen children six years of age hold a group of children for ten or fifteen minutes as well as an adult could, and the group was absorbed in the story from beginning to end.

III. HOW TO CARRY RELIGIOUS IDEAS AND FEELINGS INTO ACTION

A Little Child's Religion in the Work-life and Play-life

A CHILD'S real world is his play world. In it he lives his own life to the fullest possible extent. There he may have full control of every situation and go as far as his imagination takes him, and fortunate is the child who is not over-stimulated with too many ready-made, mechanical toys, but, rather, is given the use of materials (cloth, wood, sand, clay, etc.) and allowed to make some of his own toys, or make adaptations of materials to meet his play needs.

The play situation is ideal when there are other children, children of different ages preferably, play space, and the things to play with, for then they meet equals, superiors, and younger children. There is the opportunity for the sharing of ideas and ideals as well as of playthings; learning to coöperate, to work out the rules of the game, in a way impossible when working and playing with older people or alone.

A wide experience with informal playgrounds for young children has convinced me of the necessity for supervision of play and for frequent suggestion and guidance. But the planning, working out, choosing, and making many decisions as to ways and means, may be safely left to the children themselves. It is wonderful to see how resourceful they become, and to see shy and unsocial children learning to adjust themselves to the group and take part in the play life.

Children are very democratic in their play and are perfectly willing to take anyone in, black or white, brown or yellow, so long as he "plays the game" with them. It is not, for many reasons, always possible for us to let our children take other children in whenever they want to. But we can always stimulate an interested and sympathetic attitude, especially toward little foreigners, the newcomers to the country. It is possible for even the youngest members of society to have a community interest and even a world interest in these days of so much travel, and when knowledge of children in all lands is so readily obtained in magazines and books.

For children there is no difference between work and play. They work hardest when they play, and play hardest when they work. Our part is to help them to preserve their joy in doing—joy in doing things worth while. For that, after all, is the spirit of religion.

Prepared for Child Welfare Manual (Parents' Guide) and crowded out. I understand we have all rights to the article - J.E.B.

HOW TO INTEREST CHILDREN IN THE BIBLE

BY

JULIA BROWN

I do not know at what age one may begin to inculcate in a childish mind a taste for the Bible; but I do know that my cradle hymn, without which I could not go to sleep, was, "I think when I read that sweet story of old," and that the Bible stories followed so soon that I can not remember a time when they were not familiar to me. Various little books, written in simple language, presented the lives of scriptural characters to me as I grew older, but the first lessons were, and must needs always be, oral. And where can more valuable lessons be found than in these Hebrew tales? Where such examples of obedience, courage, faith, and love? Children are quick to see the ethical value of any story, and are as sensitive as a highly strung violin to a false touch.

Begin at the Very Beginning of the Old Testament

One might begin with that very first scriptural narrative of the beginning of human life in a garden of supernal fairness; a garden of fadeless flowers, of crystal streams; of birds and animals, gentle, unafraid, and unalarming; of the perfection of bliss, until disobedience brought disgrace and expulsion. It will be a tale of longing for that which can not benefit, and impulse yielded to in weakness, as the story must, perforce, reach the child in a literal sense; but will it not touch him vitally and begin to teach him self-control? It may be told in simple words and yet its essence find lodgment in the budding consciousness.

How many children playing with their "Noah's Arks" know the story of that one great, steadfast soul, who, while all the world lay in wickedness, kept his heart pure and his ear open to the word of God? And may not the comparison be drawn between Noah's safety and that of everyone who hides him from the strife and turmoil of the world in the ark of ever-present, divine love?

I do not mean that a too-liberal comparison should be insisted upon. That would resemble the "Moral" which followed every printed story for children in my young days, and which I either omitted or read as a sense of duty prompted me. The child will often make the application for himself; but might it not be well to say to him, when the circumstances of his little world seem all awry, "This is not half so bad as Noah's storm, and if we will keep ourselves bright and cheerful, that will be our ark, and the tempest can not harm us."

Teach the Stories of the Patriarchs

Abraham, the friend of God, stands preëminently for obedience. The greatest test of Abraham's obedience came when he believed himself called upon to sacrifice Isaac, and prepared to comply with the terrible requirement. For very sensitive children I feel this part of the narrative should not be enlarged upon, but every story-teller must be governed by the character of her audience. Everyone is not a born story-teller, but every loving mother or conscientious teacher, who strongly desires to imbue the little minds intrusted to her care with a comprehension of and love for the sacred writings, can transmit to them in more or less vivid fashion the wonderful tales with which the Scriptures abound.

In the story of Isaac and Rebekah the most insistent note, to me, is the faith of Abraham's servant. Weighted with the responsibility his master has laid upon him, he lifts his heart in prayer seeking for a sign, as many before and after him have done. When Rebekah drew near, "very fair to see," and in her gentle courtesy spoke the words he longed to hear, the man wonderingly held his peace. But when she led him to her father's house, and it was made known to him who she was, the faithful servant bowed his head in gratitude and blessed the God of his master who had led him unto his kindred. Is it not an example of heavenly guidance to be relied upon to-day as well as in patriarchal times?

Jacob's treachery, his flight, his illuminating dream, his regeneration as Israel, a prince of God, make fascinating reading for young or old, but the story of his best-loved son, Joseph, is one of the nost dramatic and picturesque of those chronicled in the Old Testament, and you will find the children listening to its breathlessly.

Next Give Them the Hero-Stories

Perhaps the story of Moses as a babe, cradled among the rushes along the banks of the Nile, is a familiar one, but will not that commander of men, leading a vast army through a trackless

wilderness, not on a short campaign but for forty years of wandering, inspire small hearers with a sense of his courage? Will they not disapprove mightily of the ten cowardly spies who returned from their reconnoiter of Canaan full of fear and pleas to the people not to invade it? Will they not thrill with admiration at the courage of Caleb and Joshua, who urged the immediate conquest of their inheritance, according to the promise of the Lord, thereby insuring their own entrance into it? And will not, later, the bloodcurdling detective story or the hectic Indian tale fail to interest the boy who has thoroughly assimilated the spirit of sublime heroism which animated these scriptural characters?

Joshua's spirited leadership of the people, a new generation, across Jordan into the land of Canaan; the miraculous fall of Jericho when the people compassed its walls for the seventh time on the seventh day, and shouted at the blast of the trumpets; the cunning device of Gideon, who gave into the hands of his diminished band earthen pitchers holding lighted torches, with instructions when to break them with a crash which should, and did, cause the enemy to flee panic-stricken—these stories have a martial ring which will hold the attention of the most restless child.

David, Saul, Solomon, and the Others

Is not the story of David as he meets and slays Goliath equal in romance to any tale of giant or ogre of fiction? Are not his repeated escapes from Saul's murderous jealousy, his generous forbearance toward his foe, his outlawed life, and his ultimate establishment upon the throne, themes to delight, as well as instruct, a youthful mind?

You need have no fear of exhausting the subject. There is no such treasure trove to be found in any other book. The story of the discreet choice of the youthful Solomon; his reward of wisdom, to which was added long life and such riches and magnificence as the land had never known; tales from the vivid Chronicles of the Kings; of Elijah, Elisha, Hezekiah; the pious boy-king Josiah; the story of Job, bits from which will teach the value of patient trust in God; the marvelous courage and insight of Daniel and his three Hebrew companions—these are but a few examples of the vivid tales with which the Scriptures are replete.

The task of interesting children in Bible study must, it seems to me, be that of the mother, or of someone in the home, at the very first. When the taste for this best of all literature has been awakened, and the child has learned to read, there are many books written especially for the young which tell the tales in simple phrases.

How to Tell Children the Story of Jesus

The aphorism "the pure in heart see God," and receive His messages, whether their station be high or low, finds confirmation in the very beginning of the New Testament, and forms the opening story of Jesus' life. The three wise men—great kings tradition makes them—alone behold the star which rises in the East, alone are drawn to follow it.

So, too, the humble shepherds before Bethlehem. In the long watches of the night they must have pondered the coming of the Messiah and longed to see the day of His appearing. How else could they have perceived the heavenly visitants or heard the angels' song? Will not their story impress upon a childish mind the precious import of the Saviour's birth? And Jesus, which means "saviour," was the name given Him by his pure young mother, in accordance with the angelic command.

Thus the coming of the King is heralded by messengers whose proclamations can be made only to those who, having ears, hear the voices not of this earth. So Simeon and Anna, blessed with seeing eyes, recognized in the infant presented in the Temple the Christ who should save the world.

The Beauty of Christ's Childhood Surroundings

An endless series of pictures arises before one as the sunny days of holy childhood in Nazareth come to mind. The little town nestled in the hollow among the hills, its white walls covered with trailing vines and climbing roses, is far from the crowded cities of the plain where men most congregate. Life here is sweet and simple; the shepherds lead their flocks to pastures green; the gardeners go to trim the olive and the orange trees, or dress the vines; the low doors of the houses in the narrow, winding street stand open to the passing friend or rare stranger. And in the shop of Joseph, the carpenter, how often must the baby feet of the Child have pattered across the earthen floor and his eyes looked out upon the everlasting hills. It seems to me the listening children must here begin to feel the peace and holiness of that life.

I think they love to imagine the boy Jesus wandering among the blooming fields—for Nazareth is supposed by some to mean "flowery"—or lying out alone on the fragrant hillsides, perhaps after the luminous stars have come out in the deep blue sky of Palestine, opening His heart

to the teaching of the Spirit. That He pondered on the deep things of God we know, forasmuch as that on his first visit to the Temple He realized He must be about His father's business. Yet with simple obedience He returned to Nazareth, and for eighteen years wrought with His hands at the carpenter's bench, and with His mind upon the problem of salvation for all mankind.

The Lesson of the Later Life of Christ

From the silence of those eighteen years Jesus emerges a man of thirty, at which age it was permitted a Jew to teach. He who came to fulfill the Law observed its commands. There is much talk in these modern times of the advisability of allowing children perfect freedom of thought and action, that their characters may develop untrammeled, and to enforce obedience is considered almost a crime. Is the wild vine, wandering as it likes, productive of more or better fruit than the one which is watched, trained, and pruned of useless shoots? Do you not owe your child the help which the habit of obedience affords him? Will he make a less valued employee in later life, or a weaker Christian, because of it? The Son was obedient and fulfilled all righteousness.

Tell the little ones of the wanderings through Galilee, Samaria, and Judea; of the thronging multitudes who followed Jesus; of the gentle, compassionate, unselfish love which cleansed the lepers, opened the eyes of the blind, and healed the sick, who were so trustingly brought into His presence, and those afar, as well. Tell them of the nobleman whose much-loved son was ill; how hearing Jesus was again in Cana, he rode up the valley from the sea to the hills, to beg Him to come to Capernaum. His absolute trust was apparent to the Master, who bade him return to his home, saying, "Thy son liveth." Tell them the story of Jairus's daughter, the fair child lying upon a bed of suffering, the young life ebbing slowly away.

There are few of the parables the little ones can not understand, or that they will not be interested in. One of the most vivid is that of "The Good Samaritan." And there is the parable which we call "The Prodigal Son." Surely this tale of a wayward boy must helpfully interest other boys who are impatient of restraint. I plead for the children that they may be taught from the Book of Life; which not only prepares us for a future existence, but which enables us to live justly, righteously, and happily, day by day, the life which is now.

THE CATHOLIC MOTHER AND HER CHILD

BY

FATHER ALEXANDER, O.F.M.

From the moment that the Creator blesses a woman with fruitfulness, He lays on her an obligation of caring not only for herself but for the child yet unborn. Slowly but surely the little one—bone of her bone and flesh of her flesh—is being matured, and her every movement, in mind and body, will be reflected, for better or for worse, on its impressionable frame. She must strive after great serenity of mind; she must exercise patience and self-control.

If, during the period preceding birth and the succeeding one in which the child is nurtured at her breast, a mother be God-fearing, patient, calm, serene, temperate, clean in mind and body, and orderly in her habits, the child will get a much more wholesome start in life than if the mother were a victim to unruly passions. In sowing, planting, reaping, men do not expect a harvest out of a whirlwind. How, then, can a patient child be evolved if unruly passions are ever agitating the maternal breast?

The Sacrament of Baptism

The primary wish of a Catholic mother is to have her little one made an adoptive child of God at the baptismal font, to choose reputable godparents, and to bestow a name that will remind her offspring of his or her fellowship with the saints of God. It will be no compliment to the child and no credit to the mother to have a name picked out from heathen mythology or from the pages of romance; nor will it lead to the child's comfort in later years to have to answer to a name that is likely to provoke the risibility of his neighbors.

Received back from the font, the mother presses to her bosom a little earthly angel, lent to her by God that she may fashion it after the

model of His own Incarnate Son. Oh, what a sacred trust!

Train in Self-Renunciation

The mother realizes that the work of training begins with the dawn of intelligence, i.e., when the infant recognizes persons and things outside itself, for with the dawn its human nature will assert itself. All educators will agree that in infancy no education can ever surpass that of the mother, who, as someone says, "has the equipment, the leisure, and the grace of heart to guide." They admit that the home is the central institution for the upbringing of the young. While allowing the infant all the freedom needed for bodily development, the mother will, nevertheless, in calm yet decided ways restrain tendencies that make for evil. Its instinctive greed and self-will, which make it clamorous for all that it beholds, will be prudently restrained.

This training to self-renunciation should be carried out as long as the child remains under its mother's care. Self-denial should go hand in hand with consideration for others. The mother should tell the child stories of the value of helping others; she should praise unselfish deeds and encourage him to help the poor and the weak in his immediate neighborhood. Many, alas, deprived of such training, grow up with deep interest in far-off sufferers, but are blind to those who perish in want at their very doors.

Children are instinctively greedy about food and sweets, and it is doing them a grave injury not to teach them to restrain their appetites. If those appetites peculiar to earlier childhood be unrestrained, there will be little or no inducement to self-mortification when, later on, impure tendencies begin to assert themselves. Accustomed as they have been to gratify every taste, there will be a predisposition to indulge also in those just mentioned. It is also of huge importance to train children to contentment with the food set before them, for otherwise an insolent and capricious character will be developed.

Childish Faults

The mother must not be discouraged by signs of evil in the child. When wicked words—heard by chance—are repeated, the prudent mother, far from checking or reproving the child, will breathe a prayer for its preservation, feeling that reproof would simply impress the words on the child's memory. Silence on her part will lead to forgetfulness. Much the same line of conduct should be followed regarding "rude" acts that are clearly meaningless or mechanical, or, again, not at all habitual. A mother's keen eye will enable her to discern whether such acts are the outcome of accident or design. To pounce upon a child for every *seeming* breach of propriety is to lead to the cultivation either of a wrong conscience or of a hidden and therefore dangerous temperament. The buoyancy and naturalness of the child must not be crushed nor frozen. On the contrary, those excellent qualities should be directed into safe channels. The excessive and painful bashfulness of some children is due to unnatural repression. There is grave danger in too many *"don'ts."* Evil tendencies should be pushed out by putting in good ones.

The feeling of justice is strong in the child, and if he is severely punished for small faults he will be quick to perceive the lack of proportion. He will lose his sense of relative values. Cruel punishment can not quicken a child's perception. Even grown-up people can not work better when they are in pain. If by just discipline, motherly love, good example, and self-control you make children happy now, you will make them (according to Sydney Smith) happy twenty years hence by the memory of it. But beware of spoiling them! Children do not like to be spoiled. They *bear* it, but they despise the spoiler.

Don't Overburden the Young Child

Although from its earliest years the child should be trained to piety, it would be a grave mistake to overburden it. Some of the most worthless men I have ever met were as little children dragged off to church, in season and out of season, as attendants on their "pious" mothers. Poor children! No wonder that in later years they succumbed to temptation. If in childhood *discreet* piety had been seasoned with wholesome play, the piety of subsequent years would have been more robust and indescribably more relished.

Some mothers are never content unless their children in their spare hours have a "good book" in their hands. By a "good book" they usually mean one which, even to adults, may be insufferably prosy. By all means let them have good books of the proper sort, but let them also have access to books of travel and adventure and the stories suitable for their age, otherwise their minds will be stunted and they will grow up most moody Christians. The sturdiest Catholicity is ever to be found where there is most common sense. The common-sense mother is the one who studies her child all round and who, in sweet reasonableness, supplies food for all the powers

of the child's soul. Would to God we had more of such mothers!

The Child's Questions

From this it follows that the questionings of a child are never to be pooh-poohed. They must be answered. The child must never be told that he "should not ask such questions." If the query demand an answer that would not be opportune for his years, the judicious mother, without lying, will easily find an avenue of escape. And even the *semblance* of an answer, so long as it is not contradictory, will satisfy the child for the time being. All progress in life depends on the cultivation of wholesome inquisitiveness. When natural inquisitiveness is rudely and ignorantly repressed, lifelong harm is sometimes the result. The child lives to learn that half the world knows all about everything and looks down on the other half that is plunged in ignorance. He curses his fate, for he, too, hungered for useful knowledge, but was denied enlightenment. Happy the child whose mother encourages him to use his powers of observation; who invites him to put questions and who answers them in season; who trains him to love God's creatures, and to use them as means to know and love the Creator more and more. Happy the teacher into whose hands that child will come in after years. Happy the world, for it will possess a new pioneer in all that contributes to its progress.

Traits of a Sensible Mother

Day by day, the mother's splendid work goes on. She presides at morning and evening prayers, sees that grace before and after meals is said; arranges for respectful attendance at Holy Mass and for the devout reception of the sacraments. She is relentlessly severe with regard to truth, honesty, charity, good manners, cleanliness, and order. She abhors the carrying of tales from school or from the homes of neighbors. She trains her children, *boys* and girls, to be useful in the house and obliging out of doors. While her attitude fills them with filial fear, she rules by love. And because she loves she is patient, very patient, with their childish defects. And they love, in turn, and prove their love by their ready obedience.

The sensible mother is not displeased with the spontaneous activity of her children, for gifted as they are with exuberant health, she knows they can not be everlastingly prim. She is neither suspicious nor mistrustful. When driven to correct her children she restrains herself from anger and over-severity. She does not punish trivial and grave offenses in the same way. She neither bribes nor coaxes, but knows how to bestow praise and rewards in just measure and in due season. She takes care not to confound thoughtlessness with malice, and seldom or never threatens, for she fears to brutalize her loved ones by making them lose their self-respect. She knows, too, that threats, anger, and perpetual displeasure breed stubbornness, deceit, and lies, and that they build up unworthy, shifty characters. She is conscious, moreover, that if her children be *too* much repressed they will be driven to desperation and that, sooner or later, pent-up energies will burst forth like a volcano.

A good mother trains her children to be resourceful, to do things on their own account, and not to be ever waiting for guidance. Employment is the best safety-valve for the ever-buoyant child. When everything is done for him and he does nothing for himself, growth of mind and body is impeded. The child should not be cramped: he should be led into the path of self-development and self-education, for he positively hates to have his natural faculties unduly restricted.

The mother never forgets that the moral aim in education is the only *absolute* one and that all other aims are purely relative. Therefore, her first and last appeal is to *duty,* for the glory and the honor of God and the stability of the child's character.

The Central Virtue—Reverence

Who does not see that if parents rightly fulfill the duties of their state, reverence on the part of the children will follow as a matter of course? But those duties can not be rightly fulfilled unless the parents themselves approach them in a reverential spirit. The stages on the way are similar to those on the child's way to reverence—wonder, admiration, awe, and (possibly) veneration; wonder at the inscrutable ways of God in choosing them to contribute to the citizenship of Heaven by, first of all, selecting them to bring citizens into the world; admiration of the little ones who, of a surety, until the age of reason, retain their baptismal innocence; awe in conjuring up the child's future career; reverence even for the body of the child because of its being the shrine of an immortal soul, and veneration for that soul whose infusion is altogether outside of their power, and is the outcome of the direct, creative work of God. Filled with this spirit of reverence, how anxiously the parents will strive to lead sober, just, prudent, charitable, and religious lives, knowing as they do that in no other way can reverence be built up in their offspring.

It is, surely, widely known that God in the soul of the child has provided a fertile field for the

cultivation of this spirit of reverence. If the little one leaves the home on its godmother's arm as a child of nature, he returns to it from the font as an adoptive child of the Heavenly Father; an heir, according to hope, of everlasting life; a member of the church and with a soul full of sanctifying grace. At or after the age of reason he may deliberately surrender his birthright, but until then it is true to say that the child is as pure as any angel. As an educational writer wisely says, "The first six years of a child's life are of inestimable importance." Thus splendidly equipped, the child comes into the world as a little pilgrim on his way to his Heavenly Father's House, and Jesus Christ hurls woes on the heads of those who would dare impede his progress: "But he that shall scandalize one of these little ones that believe in Me, it were better for him that a millstone should be hanged about his neck, and that he should be drowned in the depth of the sea."

These words are the child's charter of rights; a right to have his body cared for, inasmuch as it is the tenement of the soul; a right to have the powers of the soul cultivated, for the soul was redeemed with Christ's Precious Blood; a right to have what is popularly called "a chance in life," for the earth is the Lord's and the fullness thereof, and the child, being a child of the Lord, has a right to share in its fruits. Be he the child of a pauper or the heir to a throne, it is all the same; he must be allowed a fair field for the exercise of all his Heaven-given faculties; otherwise he is scandalously and criminally wronged.

Wonder is the First Step Toward Reverence

Apart from the supernatural endowments above referred to, we find in the child a marvelous instinct that betrays itself in a hundred ways, sometimes to the embarrassment and at other times to the annoyance of those who have no particular sympathy with child life in its earlier stages. It is the instinct of wonderment. It is seen in the eyes, wide open, that fix you and follow all your movements, and are said to cover an evil-minded man with confusion; it is manifest in the dartings and gropings of the little, line-covered hands, so eager to have and to hold, and in the keen apprehension of varying light and sound and movement. The child actually revels in wonderland.

Now, as we have already seen, wonder is the first step toward reverence, and the child as it develops is naturally inclined to take all the steps until it reaches the goal. His father looms up before him as an embodiment of strength and a model of rectitude. When apprehensive of danger, he clutches his hand and fears not; in moments of doubt he feels that father's way must be the right way, and so in following it he falters not. His mother is his queen. She may be poor, illiterate; but as the child knows not yet the real or conventional value of wealth, education, deportment, and fashion, no other woman, be she even a duchess, can get between him and the woman at whose bosom he was nursed and by whose knee he learned his first lessons, rude as they may have been. He reveres her; instinctively, he is awe-struck in her presence.

Is not this child's soul, then, a most fertile field for parental labor? Do we not realize that if, in the first six years of a child's life, that field be thoughtfully cultivated, the fruits, as a rule, will be as lasting as they are abundant? And the most precious of all those fruits will be reverence; deep respect for parents and for all others exercising authority; appreciation of and admiration for goodness; awe in the presence of the noble and the grand; veneration and adoration of Almighty God, the Supreme Good.

Yet the Child Should Be Childlike

Let it not be imagined that our enthusiasm has carried us into the land of dreams and that we are picturing an impossible child. Far from it. We are perfectly aware of the child's limitations, for, although sanctifying grace is still in his soul, he is nevertheless a child of fallen nature, and many indeed are the traces thereof, shown even in his early years. The uninitiated (especially those intellectual freaks who worship poodles and disdain the "mere child") put down those exhibitions of fallen nature as most shocking irreverences, but the initiated have a clearer vision The initiated are those who try to see things in God's perspective: with the eyes of *faith* as well as reason. They know that all the pranks of the child enter into the making of the future man. He has other instincts besides wonderment and he is bursting with physical activities. If those instincts be fettered and if his activities be repressed, he may develop into a living mummy, but he can never grow up into a man of character. He is inquisitive and venturesome; eager to dissect the interiors of his toys and to find out whether the fire on the other side of the screen really burns; he soils his clothes and ruthlessly rends them; he climbs trees and paddles ankle-deep in slush, regardless of boot-polish and knitted socks; he climbs over wire-entangled fences and swings on spiked gates; is chummy with every dog he meets but unfriendly to cats;

he is urgent, boisterous, and sometimes greedy, but on most occasions he offers his apple that another may have the first bite; he is pugnacious at one moment, cowardly at another, occasionally mean, but far oftener generous and unselfish; he has a keen sense of the abnormal, the ridiculous, the unusual—call it what you will—and so laughs at the odd and the eccentric, although the place may sometimes be sacred and the person may be a great dignitary; but it is precisely with all the abandon, freshness, and innocence with which he explodes with laughter at the clown in the circus. In all this there is neither irreverence, nor cruelty, nor malice; there is simply the exuberance of high spirits and the unconscious exercise of the splendid physical and mental powers with which God has blessed him. Looked at in the right way, they are simply delightful, for they give assured promise of good things to come if, happily, instead of being sternly and cruelly repressed, they are directed into healthy channels. They are perfectly compatible with deep-seated reverence, provided that, with the flight of years, an appeal be made to his head as it was made in infant years to his heart.

God lodged the instinct of reverence in his heart; it is for the parents to keep it lodged there, by putting the idea of reverence into his head.

THE KINDERGARTEN IN THE RELIGIOUS SCHOOL *

Use in H. R.M. only
see footnote

BY

RABBI LOUIS GROSSMAN, D.D.

In the religious school, the function of the kindergarten is to aid the child soul to unfold from within, as it were, to give free scope to fancies and affections. This fine though difficult task is necessary to-day. If they are to have a well-rounded life they must be allowed the delights of fancy, for an intelligent character will always seek opportunities for admiration and wonder.

Judaism is Too Prosaic

Admiration and wonder are necessary for religion and worship. Worship is the highest reach of admiration. A religion that does not encourage the instinct of admiration lacks one of the essential appeals to human nature. This statement is meant as a caution with regard to an intellectual religion, such as Judaism. We modern Jews need to cultivate more of the esthetic and poetic side of character. Jewish religiousness and Jewish morals are too prosaically intellectual. It is incumbent on us to see to it that the Jew of the future will want to enter into intimacy with the great, and the true, and the good; will love and admire those who further this intimacy, and will be capable of and eager for free enthusiasm.

In the ultimate sense, religion is good taste, the sanest, the finest, the purest, the happiest taste for life. Now, fancy is an absolute requisite for this, and free childhood is the most opportune period for the introduction of it into character. The kindergarten teacher in the religious school should address herself to the task of enriching childhood with the interests, the loves and admirations, that are outside of all textbooks, and which textbooks can neither give nor cultivate. If the kindergarten will adopt as its aim the cultivation of the child's imagination, it will meet a distinct need. Especially is this need apparent in the Jewish child, whose soul should be saved from lapsing into dull intellectualism, and in whose case the truth should apply most emphatically that knowledge and character are stale without the condiment of fancy.

Selfishness in the Kindergarten

Mention must be made of one more point as to the function of the kindergarten in the religious school. It concerns the method of teaching before the child begins to form attachments to other children. One of the characteristics of the children of the kindergarten is the fact that they form no friendships. It is the period of a native separateness, which often seems like individualism. While affectionate toward the teachers, the child manifests aloofness toward other children. There is in this a natural expression of the preoccupation of the child, busy in satisfying its legitimate demands, but there is danger in this, if it be allowed to become inveterate.

The questions the child asks show how seriously he takes facts and the flood of novelties that come into his way. They keep him busy, so that he can not think nor feel himself into any attach-

* From "The Aims of Teaching in Jewish Schools," published at the Hebrew Union College, Cincinnati. Used by permission of the author.

ments. Besides, he has already in his home and in his family those satisfactory alliances and congenialities which satisfy his social need. He does not as yet possess the "social" sense, and he would not have any use for interests and influences. The extra-home relations and the wider scope of life, which is hardly opened to him, will afford him occasions later for the friendships and the social feelings which are the very heart of religion.

The Manner of Teaching

So far as the manner of teaching is concerned, it is advisable to eliminate the "gifts," which in the secular kindergarten have a significance they can not have in religious education. The "action" of the class, during the development of the lesson, must have reference, of course, to its content, and should, by its dramatic representation by the children of their respective rôles, evoke in them a realization of moral situations, and thus be a discipline for "thinking oneself into others," sharing similar and opposite sentiments, and for control of their too insistent whims.

It goes without saying that the kindergarten child must never be constrained to "learn things by heart." "Learning things by heart" is a poor method all along the line of didactics and is a sin against childhood at this period. There ought never to be any pride in the ability to recite pieces, and it is distinctly objectionable to mistake restatement of words for proof that the child has taken a moral lesson into its life and character. The kindergarten class should not be a class in which the recitation of cute bits of poetry is a specialty. The "pieces" do not constitute the religious lesson, even if the child should remember them, but the spirit and the influence, engendered by the teacher's tactful suggestiveness, do; it is the active effort the child makes to think itself into the thought and to feel itself into the feelings of the members of the class and into the personalities of the story and the play which constitute the lesson. This is indeed hard, involves thoughtful labor, taxes the child, and should be economized with caution. The child has limits of resources for psychic work, just as it has limits for expenditures of physical strength.

Indeed, the result of the lesson is intangible and unamenable to classification and grading, and so is the result of instruction throughout the religious school. Neither recitations nor examinations will exhibit what benefits or injuries the pupils have received. Discipline in the kindergarten is coextensive with interest, as it ought to be in all classes of the school.

The Contributions of the Kindergarten to the Development of Child Religion

So we may say that the kindergarten child is not yet ready for religion in the real sense. That, of course, does not imply that the kindergarten method may not guide the developing child into that condition in which relations, moral and religious, are recognized. In fact, this may give to the kindergarten a distinct place in religious education. It may make a very important contribution to the unfolding of the religious nature, one much to be desired under the sordid spirit of modern life. The Jewish child must acquire spiritual acumen and interest, and its religious feelings may awaken under the fine touch of parent and teacher.

This point of view of religious kindergarten class teaching fixes the kind of educational material necessary for it. It must not be Biblical history, for that would anticipate the later work. It should not be abstract, for that is always dangerously the abstruse. Nor does the other tool for teaching, handwork, comport with the idealizing aim and may contradict it. The only real kindergarten material would be Jewish child-lore, child-folk-lore, and child-legends. There is rich material lying unused, I might almost say undiscovered, in the customs, popular stories, and traditional practices of the Jews which, like the Teutonic myths, are waiting for some Jewish Grimms to collect and rescue from contempt and oblivion.

Care in the Use of Myths

In the meantime, selection and compilation of alien tales and adaptation of them to Jewish uses must serve the purpose. The standard of choice, of course, must be Jewish. Myths chosen at random may become insidious and may insinuate into the Jewish child an alien child-philosophy and child-morality, whose standards of right and wrong and appraisals of God and man may confuse the Jewish conception of life. The Jewish standard can not be easily defined, but is felt clearly enough by the really Jewish teacher and parent.

Jewish Legends

The educational point is to call our admiration and to feed the hunger of wonder. It is not recommended to moralize in this class. But it is good to awaken the child's awe, which is at this stage of the soul-life in the main a native admira-

INFANT SAMUEL

From the Painting by Sir Joshua Reynolds in the National Gallery, London

tion. By tales and legends I do not mean the familiar Talmudic stories, for they deal largely with academic life and contain a morality of an advanced type, but I mean those popular tales which were told in Jewish homes in the later centuries. These, it may be, are adaptations of the tales current in European countries, but when closely examined they reveal modifications superinduced by the Jewish spirit of life. The standard of selection, of course, must be what contribution these stories, legends, and tales make toward the cultivation of child fancy. The experiences which they portray are subtle to the child, making God, and man, and the world entrancingly wonderful. Love is chaste, domestic life is clean, and God is in the center of all.

Hebrew

The teaching of Hebrew is entirely out of place in the kindergarten class. The children of this age are busy enough to acquire control of the vernacular. The subjects in a Jewish school —the Oriental characters, the geographic lay of the scenes, and the Eastern tone of life—are in themselves alien enough for an American child to call for special effort, and it is, therefore, advisable to postpone the strictly Palestinian color to a later school period, when the child's intellectual horizon is wider.

Even the recital of the Hebrew phrases of the prayer-book had better not be demanded of these children. For senseless and spiritless recitals feed the soul with cant, and the childish soul should be protected against cant at the very outset of its religious development. This caution applies with equal force to the kind of child prattle which passes under the name of child devotion and child prayers. Many of them pave the way for conventionalisms, empty formalisms, and hypocricies, that are the death of religion and the handicap of morality.

Natural Religiousness

One final word. The kindergarten in the Jewish school marks only one step in the educational plan of child culture. It is not meant as an attempt to "Judaize" the child. Later grades in the school are reserved for that. To introduce religious influence into the child life of the kindergarten period is a first step; to make for the specific kind of Jewish religiousness is a second. But this second step must be made only after the child nature has had its opportunity to unfold. We must first open up the royal road of human nature to the little soul and have confidence that it will go in the right direction. A good Jew is he who knows, feels, and works out the moral and religious tradition of his people, and does so on the basis of the sound human nature he shares with all men. This natural religiousness the teacher must set free in the child before the days come when life is viewed from a definite angle.

The kindergarten teacher can establish open-hearted religiousness by encouraging instincts which make for kinship and by repressing those that divide. The Jewish child should enter into moral relations as soon as possible. Cultivate in the child, accordingly, the instincts which make for affiliations. Later life will check and coarsen them, you may be sure, but kinship is the child's only reality, and the seed out of which the best of adult life flowers.

Music and Play

As for music, I should urge great caution in its choice. The historian may insist that there is no original Jewish music. But we may trust our ear to tell us what expresses the Jewish feeling. Kindergarten music is a kind of music different from every other kind. Jewish folk-music comes very near to it, and we should revive it for other than antiquarian interest. The religious school would be the first beneficiary by this restoration.

The songs of the kindergarten are not altogether mere pastime, least of all those songs which are part of the lesson. What the song means and what it makes the pupil do or feel give it a place in the lesson.

Play in the kindergarten should be something other than child sport. Play has a pedagogic significance in the kindergarten distinct from every other kind. It is interwoven with the "work" of the lesson. It is systematized activity, which enables the child to appropriate the content of the lesson. Every teacher should devise occasions for play expression by the children.

"When I say 'Our Father,'
It seems so far away
To think of Heaven up yonder—
I think of *Home*, and pray."

—W. C. Gannett.

Use in H.K.M. only - see footnote

LESSONS FOR BEGINNERS IN SUNDAY-SCHOOL*

BY

WADE CRAWFORD BARCLAY, D.D.

If we are to help the little child, we must turn away from a world entirely unknown to him,—the world in which we live; and taking our place by his side, we must aid him to perceive the religious meanings of the things which he sees and knows, and to meet the spiritual needs defined for us by his nature, his capacities, and his limitations.

Stories of the Heavenly Father

Recall the fact that to the little child his family relationships are most real. He is himself the center of his world, but his right hand rests in the hand of his mother and his left hand in the hand of his father. If God is pictured to him as the loving Heavenly Father, who cares for him even as his parents, who provides food for him to eat and water for him to drink, who supplies clothing for him to wear, who made the beautiful world and all the things in it that he knows, the heart of the little child will go out in love and trust to Him. Fully to develop the little child's consciousness of God, not one or two, but many lessons are required. The idea of God as Father needs to be presented and illustrated in various ways. The main theme should be supplemented with related themes presented in appropriate stories.

The natural dependence of the little child, his fears, and his desire for protection constitute a religious need which should be met by acquainting him with the love and protecting care of the Heavenly Father.

Stories of Other Children

The interest of little children in other children assures beyond question that stories that have to do with little children, such as stories of the baby Jesus and the baby Moses, will make a strong appeal. The goodness and the love of God can be made real to the little child as in no other way by stories which tell of His having sent the Christ-child to love and bless all little children. From Jesus the little child to Jesus the grown man, who loves little children and who is their Helper and Protector, is a natural transition, easily made in the child's thought. Stories which show the loving thought and protection of God and of Jesus awaken an answering love and trust in the little child's heart

The child needs help in finding ways of expressing his feelings. Stories which show how other children have responded to God's love and care are helpful to him. Such stories are suggestive, and the child's ready power of imitation opens ways of expression which are of real religious help to him. These stories should tell of simple ways in which children have helped God in His care for His creatures, of how they have shared with others the gifts and blessings which God has given to them, and of how they have shown their love for God by working with Him for other little children who may have fewer joys than themselves, and also by doing simple acts of service for parents and others. It is as true of love as of anything else that growth is dependent upon expression. All children, even beginners, are eager to help, and when it is suggested to them that God wants everybody to assist Him in doing for others, and stories are told them which show how other little children have become God's helpers, they invariably manifest a desire to do kindly deeds of service, and in doing them their love for God, the great Doer, and for others than themselves, grows.

Nature Lessons

Froebel declared: "The things of Nature form a more beautiful ladder between heaven and earth than that seen by Jacob"; and again: "From every point of life, from every object of Nature, there is a way to God." In these statements Froebel simply gave utterance in another way to the truth which Jesus emphasized in using the flowers of the field and the birds of the air as objects to teach the love and care of the Heavenly Father. Lessons from Nature are of especial importance in teaching little children, because birds, animals, flowers, plants, and trees are so real and intimate a part of the child's world. "Your Heavenly Father feedeth them" is a truth which it is perfectly easy for a little

* From "Life in the Making," published by the Abingdon Press, Cincinnati. Used by permission of the author.

child to receive. The children's winter hymn finds a response in every child's heart:

"Winter day, frosty day! God a cloak on all doth lay;
On the earth the snow He sheddeth,
O'er the lamb a fleece He spreadeth,
Gives the bird a coat of feather,
To protect it from the weather,
Gives the children home and food;
Let us praise Him—God is good."

To deprive a little child of lessons from Nature is to rob him of one of his most precious spiritual inheritances, one of the ways in which God most clearly speaks to his soul. The world will always be more full of meaning and joy to him, more truly God's world, if in early childhood we build upon the foundation which the Creator Himself has laid in making the child what he is. To do this most effectively, our lesson courses should take account of the seasons, providing lessons appropriate to Spring, Summer, Autumn, and Winter, as they come and go.

The Nurture of the Moral Life

In his first years the child knows nothing of moral distinctions. Some time during the period of early childhood a perception of the difference between right and wrong dawns in his mind. His first ideas of what constitutes the right are translated from the conduct of his parents. He needs lesson stories which will aid him in making moral distinctions and which will furnish him with ideals of right conduct. Stories are required in which persons have a prominent place, from whose actions he may learn the true, the beautiful, and the good in conduct. The story of the Good Samaritan, for example, may be told in such a way as not to offend the child's tender sensibilities, while it teaches a lesson of kindness and goodness that will be long remembered. The little child's ever-ready instinct of imitation will insure that the moral lesson will not be without its effect.

The foundation of obedience must be laid in these years. While it is true that no child ever learned ready obedience by being told to obey, the suggestion that those who give care have a right to expect little children to do what they command, will be a seed that will root in the child's heart, and in time, if nurtured, will produce the flower of a beautiful spirit of obedience. What the Heavenly Father commands is right, and because He cares for us His will should be obeyed, is a theme that should find expression in a number of stories. What is true of obedience is true of all other virtues that we desire to see exemplified in the little child's life. In no case can growth be forced nor can it ever be stimulated by command or threat, but always it may be depended upon to respond to indirect means of nurture.

Use in H. K. M. only - see footnote

TEACHING THE BIBLE BY HANDWORK*

BY

ADDIE GRACE WARDLE

The cutting out of pictures in outline is one of the earliest interests in childhood. The observant teacher will collect from magazines, papers, and books many suggestive pictures. These can be cut out by the youngest child if they are traced beforehand for him. Remember that blunt scissors for small children are easily procured. Older pupils can trace them and even cut out original patterns to be used. These patterns may be illustrative of the joys and blessings of childhood, special days, such as Christmas, Thanksgiving, Easter, picnic day, gardening day, etc. Other patterns may illustrate: Bible stories, such as the parables of the Good Samaritan, the Pharisee and the Publican, the Lost Coin, the Sower, etc.; the animals of the Bible; the Bible characters, such as Elijah fed by the ravens, Jesus and the lilies, David in defense against the beasts, Abraham as a shepherd; flowers, etc.

These may be used as illustrative of the day's Sunday-school lesson, arranged as posters and put into groups representing some biblical scene or religious idea, given as souvenirs to the children to make the lesson concrete, or used for wall or blackboard decorations.

In paper-cutting the paper that is cheapest and can be used to excellent advantage is the manila paper, or the reverse side of wallpaper, especially if that of a soft or neutral color can be obtained. Discarded rolls of wallpaper can be found in most homes.

* From "Handwork in Religious Education," by Addie Grace Wardle. Published by The University of Chicago Press, Chicago. Used by permission of the publishers.

Picture-Coloring

One of the early delights of childhood is the coloring of pictures. This may very easily be done with crayolas by very small children. The Perry or Brown pictures in black and white or sepia may be used for this purpose, but the details in them are rather too many. Somewhat easier, perhaps, is the coloring of paper-cuttings. Special care should be taken to see that suitable paper is used, a somewhat rough variety being preferable. The crayolas, which can be obtained at almost any stationery store, have oil in them, so that the colors do not rub easily. Binney & Smith, New York, put up twelve assorted colors for educational color work, No. 99A. For the smallest children this may be preferable. Far more satisfactory work can be obtained, however, with colored crayons, or with pastellos, which can be secured from the American Crayon Company, Sandusky, Ohio. These make possible the blending of colors in a very pleasing way. Water-colors may, of course, be used to advantage for the coloring of pictures. The best-known colors are Prang's and Devoe's, if one desires a cheap set. Winsor & Newton paints are to be especially recommended among the more expensive ones. A smooth wash of the color desired may be made upon the paper and then the pattern cut out from this. The same thing is possible with the crayolas. All picture-cutting will be much improved if appropriately colored. In all mountings for paper-cutting and paper-tearing, whether colored or not, special attention should be given to the harmonizing of colors. Much of the esthetic pleasure, as well as educational value of this work, may be lost through lack of care in the esthetic arrangement and harmonizing of color values. Different tones of the same color make esthetic combinations.

Stick Printing and Block Stenciling

A pleasure that many children have enjoyed is that of printing with blocks and sticks dipped in various colored inks or dyes, and used for border decorations or combined into pictures. One can construct these blocks and sticks out of wood, though they can best be purchased from some house carrying them. Felt pads, saturated with the ink or liquid dyes, must be used just as pads are used with any stamp, such as an autograph, or corporation, or date stamp.

Clay-Modeling

Clay-modeling is one of the cleanest and most satisfactory methods of expression work for small children, and may easily be made complex enough to hold the interest of older children. Bible stories are well illustrated by clay work, as well as objects that represent life of other times. The advantage of clay-modeling is that it makes possible articles of three dimensions in the right proportions. Miniature houses, household utensils, fruits, animals, flowers, and people may be modeled very effectively. A very great advantage in both the wood and clay is that they can be colored, and so represent accurately the objects after which they are modeled. Water-colors should be used for the coloring of clay work. A very good book for the teacher is entitled "Clay Work," by Katherine M. Lester. It can be procured from the Manual Arts Press, Peoria, Ill.

Some of the most realistic, and at the same time the most satisfactory, construction is the reproduction in miniature of a historical situation. A sand-map or sand-pile is vital here. The following was easily wrought out and with great satisfaction to teacher and pupils. The story of Abraham and of his life in Hebron was the topic under consideration. The sand was arranged to represent the hill of Hebron. Tents were made to show the Bedouin type of life. Trees represented the oaks where Abraham pitched his tent. The sheep and herdsman were of wood construction. The story was told as the process of construction went on. This attempt at landscape reproduction in construction work adds very materially to the child's appreciation of the reality of the stories told.

A reproduction on a somewhat larger scale was made in the sand by the banks of a stream. The stream flowed so as to suggest admirably the Mediterranean Sea. Channels and lakes were dug to represent the Sea of Galilee, the Jordan River, and the Dead Sea. Then began the erection of cities. Where the place of the city only was to be represented, a pile of stones thrown together was sufficient. Where the stories to be told involved special buildings and special features of any city, those buildings were carefully constructed, sometimes with stones placed with care; at other places wooden boxes and boards were utilized.

It was surprising how well the children, even those who had had no Bible training, could reproduce the stories of Palestine at the close of five or six days' work, covering a couple of hours a day. So real did it become to the children that one lad of about ten, who had been unacquainted with Bible stories, insisted on opening the grave of Rachel to see whether or not she was buried there! The following also have been given with

good results, the scenes being created as the story was told:

Representation of the Life of Abraham

First scene.
1. Construction:
   Two mountains—Ebal and Gerizim
   Abraham's tent (and many smaller tents)
   Under an oak tree (Moreh) an altar
2. Story:
   Terah's family, Abraham's journey to Shechem, and God's promise (Gen. 12:7)

Second scene.
1. Construction:
   Hills down to Bethel
   Abraham's tent and an altar
2. Story:
   Removal to Bethel
   Trip to Egypt—famine and gaining of wealth
   Return to Bethel and his worship there

Third scene.
1. Construction:
   Lot's tents in the plain
   Abraham's tents near the oaks of Mamre and the altar
2. Story:
   Separation of Lot and Abraham
   Battle of the Plains, including story of Melchizedek
   Abraham's dream (Gen. 15)

Fourth scene.
1. Construction:
   Mount Moriah and an altar
   Beersheba and a well
2. Story:
   God's promise of an heir; the birth of Isaac; removal to Beersheba; story of Abimelech and the well; the sacrifice on Moriah; the return to Beersheba.

Fifth scene.
1. Construction:
   Burial ground—cave, trees, at Hebron
2. Story:
   Buying of the field; death of Sarah and burial
   Rebekah's coming to Hebron
   Isaac's possessing all
   Death and burial of Abraham.

Instructions: Tents made of cloth; trees of branches of trees; if leaves are desired, make them of green tissue paper; altars made of stones; well dug and lined with small stones; animals carved out of wood or made from clay.

Use in H. R. M. only
see footnote

LEARNING TO SERVE *

BY

HENRY F. COPE, D.D.

WHATEVER we may say to children on the subject of religion, whether directly or in teaching by indirection through songs and worship, must pass over somehow into action in order to have meaning and reality. It must be realized in order to be real. The difficulty which appears is that of connecting the daily act with its spiritual significance. Yet that is not as difficult as it seems. If the act has religious significance to us, if we form the habit of really worshiping God with our work, seeking in it to do His will, the child will know it. We can not keep that hidden. The spiritual life will never be more real to the child than it is to us, and no amount of moralizing or spiritualizing, about our acts or his, will give them religious significance.

At least one person will testify that, after being brought up in a really religious home, the most strikingly religious memory of that home is an occasion when he delightedly carried a tray of food to a sick neighbor. It was doing the very thing that he longed to do, realizing the aspiration that had been unable to find words or form before. So the life of action can be steadily trained by acts of kindness. Habits are acts repeated until they pass from the volitional to the involuntary. The only process we can follow is steadily to train the children in the willing and doing of the right, the good, and the kindly deed, until it becomes habitual. Let the child prepare the tray of delicacies, pack the flowers we are sending, deliver them if possible, and at least have a share in all our ministries.

The modern Sunday-school recognizes the im-

* From "Religious Education in the Family," by Henry F. Cope. Published by The University of Chicago Press, Chicago. Used by permission of the author and the publishers.

portance of activity in forming religious character; therefore it plans and organizes social activities for students to carry out. The parents ought to know what is designed for each child in each special grade and to plan to coöperate with the school. Where the family unites in the forms of service suggested for the children, these activities lose all perfunctoriness and take on a new reality. Social usefulness becomes a normal part of life.

Do we remember the best times of our childhood? Were they not when we were doing things? And were not the best of these best times when we were doing the best things, those that seemed ideal, that gave us a sense of helping someone or of putting into action the best of our thoughts? That is the chance and the joy our children are longing for, and that joy will be their strength.

Religion in Service

The family has excellent opportunities for developing, through its own activities and duties, the habits of the religious life. Children may acquire through daily acts the habit of thinking of life as just the chance to love and serve. Service may become perfectly normal to life. Our modern paupers, whether they tramp the highways or ride in private cars, came usually out of homes where the moral standard interpreted life as just the chance for graft, to gain without giving, to have without earning. Parental indulgence educates in pauperism. Let a boy remain the passive beneficiary of all the advantages of a home until he is sixteen or eighteen, and it will be exceedingly difficult to convert him from the pauper habit.

The hard task before parents is to save their children from the snare of passive luxury. Perhaps, remembering our toilsome youth, we seek to shield them. It is a serious unkindness. It is a wrong to our world. The religious mind is the one that takes life in terms of service, sees the days as doors to ways of usefulness, girds itself with the towel, and finds honor in bending to do the little things for the least of men. Vain is all family worship, all prayer and praise and catechism, unless we train the feet to walk this way so that they may visit the imprisoned, clothe the naked, comfort the sad, and cheer the broken in heart. The family may make this the normal way to live.

The whole attitude of life is determined by the thought-atmosphere of the family. The greedy family makes the grafting citizen. The grasping home makes the pugnacious disturber of the public peace. Greater than the question whether you are a good citizen in your relation to the ballot-box is the one whether you are a cultivator of good citizenship in your home. No amount of Sunday-school teaching on the Beatitudes or week-day teaching on civics is going to overcome the down-drag of envious, anti-social thought and feeling and conversation in the home. Home action and attitude count for more than all besides.

It is equally true that no other influence can offset the salutary power of a truly social home, that the easiest, most natural, and effective method of teaching social duty and unselfishness is to do our whole social duty unselfishly.

Family Training for Social Living

The supreme test of the religious life here is ability to live among men as brothers and to cause the conditions of the divine family to be realized on earth. If we can realize that the purpose of Jesus was to bring men into the family of God, that the aim of all religious endeavor is the family character in men and women and the conditions of that family in all society, we must surely appreciate the possibility of the human family as a training school for this larger family of humanity.

The infant approaches social living by the pathway of the society of the family. We all go out into life through widening circles; first the mother's arms, then the family, the neighborhood, the city, the state, the nation, the world life. Each circle prepares for the next. The family is the child's social order; its life is his training for the larger life of national and human brotherhood.

All the moral and religious problems of the family find a focus in the purpose of preparing persons for social living. The family justifies its cost to society in the contribution which it makes in trained and motived lives. As a religious family its first duty is to prepare the coming generation to live in a religious society, in one which will steadily move toward the divine ideal of perfect family relations through brotherhood and fatherhood. Its business is not to get children ready for Heaven, but to train them to make all life heavenly. Its aim is not to train children who will not tear down the parents' reputation, but to train men and women who will build up the actual worth and beauty of all lives.

The realization, in the family, of the purpose of training youth to social living and service in the religious spirit depends on two things: a spirit and passion in the family for social justice and order, and the direction of the activities of the family toward training in social usefulness.

For goodness is as contagious as badness. Children catch the spirit of social love and idealism in the family. Where men and women are deeply concerned with all that makes the world better for people, better for babies and mothers, for workers, and, above all, for the values of the spirit gained through leisure, opportunities, and higher incentives; where the family is more concerned with folks than with furniture; where habitually it thinks of people as Jesus did, as the objects most of all worth seeking, worth investing in, there children will receive direction, habituation, and motivation for the life of religion, the life that binds them in glad love to the service of their fellows, and makes them think of all their life as the one great opportunity to serve, to make a better world, and to bring closer together God's great family.

LIVING

We can only live once; and death's terrors
With life's bowers and roses entwine,
And our lives would be darkened by errors
Did we even, like cats, possess nine!
They would be, perhaps, all of them wasted,
And recklessly squandered away,
And not half of the joys would be tasted
That one life can embrace in a day.

Let the lives that we live be worth living;
Let the days that we spend be well spent;
Let us save for the pleasure of giving,
And not borrow at fifty per cent;
Let us never cease loving and learning,
And use life for its noblest of ends;
Then when dust to its dust is returning,
We shall live in the hearts of our friends.

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THE PROGRAM OF SERVICE OF A RELIGIOUS SCHOOL

The following is an example of a well-thought-out, graded, comprehensive program of service actually rendered by an American Sunday-school, the Union School of Religion, New York City:

	Our Friends	*What Was Done*	*Who Did It*
SCHOOL	This group includes the staff, the pupils, their parents, the visitors, janitors and other helpers	Our Christmas party	
		Decorating and serving	H. S. IV Boys
		Singing in the choir	Grades IV-VIII Girls
		Ushering on Sundays	Grade VII Boys
		Distributing hymn books	Grade VII Boys
		Working for exhibit	H. S. IV Boys
		Letters to sick members	Grade IV
		Entertaining other grades	
		Old Testament play	Grade IV
		Illustrated talk on India	Grade V
		New Testament play	Grade VI
		Gift of $4	Training Class
		Conducting worship	High School Classes
		Gifts to helpers	School
NEIGHBORHOOD	Neighborhood Families	Thanksgiving dinners	Kg., Grades I–V, H. S. I, III
		Delivering dinners	H. S. IV Boys
		Christmas dinners	Grades VII Girls, VIII Girls, H. S. I Boys
		Easter dinners	Grade IV, H. S. I Boys
		Gift of $4	Training Class
		Groceries and clothing	H. S. III Girls
		Toys, books, candy	Grades IV, V
		Money for rent	H. S. I Boys
	Hospitals		
	St. Luke's	Flowers for an old lady	Grade II
	Crippled Children	Pictures mounted	Kindergarten
	Children's	Scrapbooks made	Grade II
	Base Hospital No. 5	Flowers to soldiers	Kg., Grades I, II, III
	Manhattanville Nursery	Gift of $49.09	Kg., Grades I–VII, H. S. II, III
		Toys and clothing	Kg., Grades II–VII
		Christmas-tree decorations	Grades II, III
		Sold Christmas postals	Kg., Grades I–VII
		Twelve dresses made	Grade V
		Mounted and sent pictures	Grade IV
	Charity Organization Society	Gift of $5	H. S. IV Boys
	Salvation Army	Gift of $6	Grade VI
	Bronx School Gym. Class	Substituted for teacher	H. S. IV Boys
	Mizpah Bible School	Two books given	Grade IV
WORLD	Armenian and Syrian Relief Committee	Christmas drive, $170.01	School
		Gift of $46.12	Grades I–VII, H. S. I, IV
	France and Belgium		Grade IV, VI, VII, VIII, H. S. I
	Fatherless girls	Gift of $27	Kg., Grades I, III
	Babies	Gift of $11.77	Grade V
	Devastated France	Gift of $62.50 (Fair)	Grade VII Boys, VIII Girls
	United War Work Drive	Gift of $2	
	China		
	Nanking Students	Gift of $64.29	School
	Miss Frame's School	Pasting cards for children	Grade III
	India		
	Mission High School	Gift of $7.65	H. S. IV Boys
	Children	Gift of $5	Grade II
	Mexico		
	Sunday-school	Singing-books	H. S. III Girls
	Mountain school	Schoolbooks	H. S. III Girls

see footnote

THE NEW ERA AND THE CHILD*

As THE twig is bent so is the tree inclined.

The New Era of the Greater Humanity will never come into being, and Bolshevism will, unless the saplings of to-day are so directed that the oaks of to-morrow will grow true and straight.

The modern child is trained to be successful in life—and nowadays we have but one measure of success—Money.

In a general way the boy or girl is taught to be unselfish, charitable, and kind, but the great fetich—Success—is never moved from before their vision. "Study your lessons," says the fond mother, "and you will be a great man like Mr. Smith. You will have automobiles, servants, and a yacht."

"Learn the value of a dollar," says the proud father, "and you will become rich like Mr. Smith."

The fact that Mr. Smith is a brutish lout who has wrung his sweating dollars from underpaid and crushed human brothers; the fact that Mr. Smith has lied and cheated his way into a fortune; the fact that the rent-rolls of Mr. Smith come from reeking tenements and houses of prostitution, means but little. He has Money—q. e. d., he is successful and worthy of a child's emulation.

From the first, the boy is taught that Money means success and his thoughts are constantly turned in that direction.

His mother is pleased if he plays with the children of the wealthy.

She strips herself of necessities to send him to dancing schools or parties, where he may meet the right sort of people—i.e., the rich.

She takes him to church on Sundays and he sees the preacher bestow his most radiant smiles on the wealthy in his flock.

Everywhere he goes he finds the world on its knees before the Dollar—regardless of where the Dollar came from or where it is going.

And the modern parent is glad to see the child impressed with the power of riches.

There was a time in our national life when the American mother wanted her son to be either a preacher or a Congressman. Both had standing in the community.

How many mothers do you know of to-day who would knowingly bring up a son to be an underpaid circuit-rider?

Very few, and the reason is not difficult to find. The standing in the community once held by the preacher and lawmaker is now held by the mortgage-shaver and money-lender. He is rich. His automobiles dash through the streets, his girls go to Eastern finishing schools, his sons own racing boats—in short, he is a great success. He has money. How did he get it? What matters it? He has it.

In the modern-day training of the child lies the Bolshevism of to-morrow.

We must present new ideals to our offspring.

It is well to preach success and the necessity of preparation and training for the competitive phases of life, but to hold forth the dollar as the goal to be reached at any price invites moral and economic disaster.

We must teach our children the lesson of My Brother's Keeper.

We must teach our children that they are but links in the chain of humanity, and to strengthen themselves at the expense of others is to weaken some of the links in the chain and thus endanger the entire chain.

We must teach our children that while it is well to climb the ladder of achievement, it is not well to step on the necks of others to reach the topmost rungs.

We must teach our children that they have been put on earth not only to make the world a good place for themselves to live in, but to bring the joys of living to others who, through force of circumstances, are unable to get their rightful share of the good things of life.

We must teach our children the joys of sacrifice and self-abnegation.

We must teach our children that a life devoted to the accumulation of riches regardless of the rights of others is a life worse than wasted; that it is a life devoted to gnawing at the foundations of civilization.

We must teach our children that striving which brings tears, and heartaches, and hunger to others is not achievement but rank failure.

We must teach our children that the most successful men are those who leave behind them not great wealth, but the memory of unselfish service.

We must teach our children not to despise honest accumulation, but to despise accumulation that is gained unfairly, dishonestly, or in a manner that is not clean and aboveboard.

We must teach our children that get-rich-quick

* From the St. Louis *Republic*.

shrewdness, border-line cleverness, and tricky dealings are not signs of rare intelligence, but of debauched minds.

We must teach our children to love justice not less, but to love mercy and humanity more.

In short, we must teach our children that we are all God's creatures, and if God has seen fit to endow some with superior mental and physical endowments, He did not do so to permit a few of His children to prey on others. He did it that the stronger might use their strength to uplift the weaker, so that while men are not created equal they may become nearly so through sacrifice and the love of humanity.

If we train our children along these lines we will have men and women in the generation to come who will make the world what it was always intended to be—a safe and decent place for all of the Lord's images.

"I Am My Brother's Keeper."

new
all righteous

OBEDIENCE

BY

MRS. ELIZABETH HUBBARD BONSALL

We have all read at times of angelic children who always obeyed immediately, without ever questioning or hesitating, but most of us have very human children, with decided little opinions of their own. And the question resolves itself, "How can I have my child do as I ask him with the least possible difficulty?"

When everything is regular in our home there is comparatively little trouble. The children expect to get up at a certain hour, have their meals, do their work, have their playtime, and finally their baths and go to bed. I make a tremendous effort to keep to a regular program, as it saves so much worry, and is by far the best for the children; but unfortunately there have to be many, many, exceptions. One night Betty is allowed to stay up later than usual, and the next night there is a problem when bedtime comes. Indulgent Grandmother puts sugar on Ann's cereal once, and the next day it is demanded, and not for three or four days will it be eaten as usual. To meet these conditions, we do not like to use punishments or threats, but have had better results by using a few simple devices of a positive nature.

An Obedience-Chart

We keep a little weekly chart which I make and put upon it several of the things which I wish to impress particularly at the time. Betty watches me line up the chart, and then we hang it in a convenient place. I tie a small piece of red crayon to one of the corner tacks, and as soon as each point has been done, we check it off. Every day that is perfect I let Betty paste a little gold star at the top of the column for the day. I find that she is interested in keeping her record in proportion as I am, so I put myself out to show my pleasure at what she does, hurrying to make our little crosses just as soon as each task is done. I pretend I am so surprised that she has done it so quickly, and praise and encourage her in every way. Then the next week I change our program, leaving out the things that are done most easily and inserting new features that I want to have acquired.

BETTY	SUN.*	MON.	TUES.*	WED.	THURS.	FRI.	SAT.
Dresses herself	X		X	X		X	X
Brushes Teeth Two Times	X	X	X	X	X		X
Drinks Two Glasses of Milk	X	X	X		X	X	
Manicure	X	X	X	X		X	X
Bath	X	X	X	X	X		
Bed at Seven	X		X			X	

I have been so interested in making out the programs for my little girl that I frequently have made out one for myself too. How many times I have promised myself that I would practice the piano half an hour a day, read a new story to tell the children, write a letter, learn a Bible verse, and many other good resolutions, and when I fall far short of my mark, it isn't considered disobedience, and I am not punished. So if there are

any things that I am particularly anxious to do for a week, I place my chart beside Betty's, and we each encourage the other to make a perfect record.

Special Rewards

My children will work very hard for some simple thing that I promise them as a special reward. It adds greatly to the interest if the article is hidden and they can have the fun of hunting for it. Frequently I have given Betty a penny to put toward buying Thrift Stamps. On a small, square card I have marked off places for twenty-five pennies, and it is quite a game to cover every space, and incidentally to teach considerable arithmetic in a very pleasant way. Betty has often remarked that she had eleven pennies, and would have to earn fourteen more to make twenty-five. Every night that she goes to sleep without a light in the hall, I consider that she has saved a penny, and the next morning she places it proudly on her card. It is surprising how much the little card appeals, and how anxious she is to fill it. Some people are opposed to giving children money as a reward, but it seems to me that when the money is put away, and not spent selfishly for candy, there can be no objection to it.

O	O	O	O	O
O	O	O	O	O
O	O	O	O	O
O	O	O	O	O
O	O	O	O	O

Obedience Upon Special Occasions

There are a few little schemes to secure cheerful obedience, which I save for special occasions, and they almost never fail. One of the simplest is to give a cheer—a regular High School cheer, for doing some special task. The more grotesque the cheer, the more it is liked. Here is one of our favorites:

Boom! Get a rat trap
Bigger than a cat trap!
Hoorah! Hoorah! BETTY!!

We put plenty of vim into it, as if we felt the deed worthy of the cheer, and you ought to see how pleased Betty is.

Sometimes we make up simple little songs based on Mother Goose. One of the easiest is to substitute for "Polly put the kettle on and we'll all have tea," such a phrase as "Annie put your rubbers on and we'll all go out."

One highly favored device, which has never been known to fail, was suggested by an editorial in the daily paper. This editorial related that in Calais, a short time before, they had so many air raids both night and day that the siren which blew the danger signal was nicknamed "Mournful Mary." Accordingly, if there is any particularly distasteful task, such as going upstairs to bed when we have company, I say, "Now, Betty, let's pretend that we are in Calais listening to Mournful Mary. You can be just getting ready for bed and I will be arranging your room" (or anything else I wish to do). Then we work away as fast as we can, making remarks to the effect that we hope the siren will not blow for a long time, for we have so much to do. When she is just about ready for bed, I whistle like a siren and we scamper back of a door, which we pretend is bomb-proof, and after a moment or two we blow the safety whistle and come out of hiding. When she is in her night-clothes thus, it is easy to put her to bed.

We have worked out a little illustrative dance to a part of one of Milton's poems, which we use fairly frequently after one of the children has picked up her blocks or arranged her dolls. We take hold of hands and say:

Now my task is smoothly done:
I can fly (*arm motions*) or I can run (*run*)
Quickly to the green earth's end,
Where the bowed welkin slow doth bend, (*bend over slowly*)
And from thence can soar as soon
To the corners of the moon (*run up a few steps*).
Mortals who would follow me,
Love Virtue: she alone is free. (*stretch arms apart*)
She can teach ye how to climb
Higher than the sphery chime: (*point upward*)
Or, if Virtue feeble were,
Heaven itself would stoop to her. (*bend over*)

A Special Incentive

One of the best ways I have found to secure Betty's coöperation is a plan we have of spending a day each week with one of my friends who has children nearly the same age as mine, and is very much interested in the most modern methods of training children. Mrs. F. visits me once a week, and the next I visit her, and Betty just counts the days in between our visits. It is a stimulus to do all sorts of tasks so that Betty can show Margaret what she has done. And many a tiresome time is avoided by saying, "How pleased Mrs. F. will be when she hears that you have wiped the dishes all yourself," or "that you haven't cried for a week."

Our Duty to Ourselves

Last of all, I have noticed that when I am tired and feel hurried with outside affairs the children seem to be least obedient. I feel that when this is the case it is largely my fault—that I probably expect too much of them, and am not as patient or resourceful as I usually try to be.

Use in H.K.M. and "Childhood year by year" only — see footnote

Used in M.C.D pp. 701-713

RIGHT WAYS TO PUNISH *

BY

RITA S. HALLE

THERE are a number of forms of punishment which are detrimental to health. In this class is depriving the child of a meal. This is admissible only in cases of very young children who refuse to take food for any reason—a new nipple or the introduction of a cup, for example. Once very hungry, they overcome this prejudice, and in most cases there will be little trouble in the future. This method should rarely, if ever, be used for any other fault, even to correct bad manners at table. In that case, the child can be compelled to eat alone, or out of sight of the family.

Putting a child in a windowless closet is bad, because he is compelled to breathe bad air, and because the dark holds terrors for a little child.

Standing a child in a corner does no physical harm, and gives him a chance to regret his misbehavior. An excellent punishment is the withdrawal for a time of the parental affection.

There are six great laws concerning wise punishments:

Whatever form of punishment is used, it should follow the offense quickly.

Never punish a child in anger.

Always punish firmly but gently.

Never punish in the presence of others.

Be consistent. Let your punishment be "the unavoidable consequence of the deed."

Punishment should be brief. After it is over, do not refer to it again.

Here is a useful table showing wrong and right ways of punishment for about a dozen common offenses:

UNNATURAL PUNISHMENT (*The Wrong Way*)	OFFENSE	NATURAL PUNISHMENT (*The Right Way*)
Scolding, then picking up the toys for him	DISORDERLINESS (Leaving toys about)	Insist upon his putting them away or put them away where he can't find them again, or refuse to give them to him when next he wants them
Slapping, shaking; when that fails, coaxing and cuddling	CRYING UNNECESSARILY	Isolate him
Depriving him of his meal. Scolding him in the presence of others	BAD MANNERS or OTHER MISBEHAVIOR AT TABLE	Make him eat alone
Scoldings or repeated threats (never carried out) to leave him behind	UNPUNCTUALITY	Leave him behind
Scolding in presence of others. Whipping, slapping, or shaking. If you strike him for striking others, he will not distinguish between your blow and his own	INTERFERING WITH PLAY OF COMPANIONS Taking their toys, teasing them, bullying them, striking them, quarreling with them, sulking	Compel him to play alone. He will soon suffer so from lonesomeness that he will be glad to join his companions in a friendly spirit
Whipping Scolding	RUNNING AWAY	If a very young child, tie him to a post or tree; if older, keep him locked in. If he runs away between school and home, call for him or send a maid for him a few times. Nothing is more humiliating, especially to boys
Jerking him away or slapping his hands without showing him the danger	PLAYING WITH FIRE	Light a match or candle and hold his fingers near enough so he feels it

* Used by permission of the *Delineator*.

UNNATURAL PUNISHMENT (*The Wrong Way*)	OFFENSE	NATURAL PUNISHMENT (*The Right Way*)
Slapping Scolding	IMPERTINENCE TO PARENTS	Withdraw manifestation of your affection. Not for a few moments or for an hour, but until it has its effect
Whipping Washing mouth with soap	SWEARING; USING COARSE WORDS	Do not talk to him or allow him to play with others. Tell him you will not hear or allow others to hear such coarse language. If he continues, isolate him
Whipping Scolding	DISOBEDIENCE. (If it be a necessary or a reasonable request. Parents have no right to interfere constantly with a child's personal liberty)	Withdraw your affection. Make him understand that if he does not feel that his parent knows and asks him to do what is right, he must shift for himself
Whipping, calling him a liar. Nothing is so likely to make him one	LYING. (Parents should distinguish between lies and fairy-stories, the latter the harmless products of a child's vivid imagination)	Psychologists say that children up to seven do not lie, because they can not yet distinguish between truth and falsehood. Up to that age, show him his mistake, its impossibility, or improbability. Say to him, "You were just pretending, weren't you?" Later, if he persists in inaccuracy, withdraw your trust and make him feel it keenly

No. C Prepared for National Kindergarten Association

GOLDEN TEXTS OF CHILD DISCIPLINE

BY

MRS. GERTRUDE H. CAMPBELL

THINKING back over the past years, I have been trying to formulate some of the practices that have helped me over the hard places, and offer the following to the mother who wishes to make of her children's early years a period that they and she will remember with great joy.

1. When it is necessary to restrain a child from doing something wrong or harmful, always suggest something else he may do. Never issue a don't without proposing a do.

2. In giving a child permission to play, take care that his activities do not develop into license. For he will be happier if some limitations are imposed to test his powers and help him concentrate. For instance, if he is playing with blocks or cutting from paper, giving him permission to do anything he pleases often results in aimless or destructive activity. Some suggestion from the mother to make something—to furnish a house, for instance—stimulates and directs his mind, while leaving him free to express himself.

3. Before a command is given, always consider whether it is going to raise an issue. If a child refuses to obey, do not always insist upon implicit obedience; your command may not have been an entirely wise one. Punish for disobedience, if necessary, but do not raise avoidable issues. "Breaking a child's will" is cruel and most harmful.

4. When a child is naughty, always be sure that the cause is not a physical one, for fatigue and hunger come easily to little people. Many problems that are unsolvable before a meal are no longer problems after it.

5. Try to follow your children's activities and to understand the instincts and inner laws from which they proceed. View what they do in the light of your intelligence and of your spirit. Such a habit of watchfulness and care prevents nervous irritation and enables you to enter into, and to encourage sympathetically, activities which are pleasing.

6. Be consistent in what you approve and disapprove. Do not one day, because you are tired, reprove a child for something he has done and

the next day ignore the same thing because you are rested.

7. Answer questions truthfully. A child's mind does not always crave details. Give him only broad statements. Build a strong foundation of truth, to which details may be added later. As regards the vital question of the origin of life, be careful not to give the child more than he asks for. Do not force your buds to open too early. The life of flowers and birds is analogous to human life and will tell you how to answer this question.

8. Avoid useless negations. If there is no real reason why a child should have his requests denied, do not deny them.

9. In regard to children's interruptions, consider whether what they want you to do is not more important than the special activity you had planned for that moment. In the last analysis, why do we mothers exist at all if not to give of our best to our children and to meet their needs as they show themselves?

10. The care of a child's body is important, but it should not monopolize the mother's attention at the expense of mind and spirit.

11. Cultivate a sense of humor in yourself and in your child. It is wonderful how many trying situations may be relieved through this means.

12. Show a child the same respect you would a grown person. What a child resents most in being struck is not the pain, but the insult to his pride.

13. Do not leave your children largely to the care of nurses, however conscientious or seemingly intelligent they may be. Nurses minister mostly to the physical needs of little children, and the time soon comes when they are no longer necessary for this purpose. Then it may be too late for the mother to build the bridge of sympathy between her children and herself. Moreover, it is in early years that the child is most impressionable and that a mother's influence may count for most.

14. Do not threaten. Make punishments slight, but see that they always follow the offense. Their effectiveness depends upon their inevitability, not on their severity. A child keeps his fingers from the flame because he knows it will always burn.

15. A child that is occupied is always a good and happy child. For outdoors, try to have a sand-box, a swing, a garden, and garden tools, and let this be a spot where the children hear the word "don't" as seldom as possible. For indoors, provide modeling clay, paints, a soap bubble outfit, blocks, crayons, colored paper, blunt scissors, colored wooden beads, shoestrings for stringing, and pegs for peg boards. (Beads, pegs, and peg boards may be procured from Milton Bradley Company, Springfield, Mass., or E. Steiger & Company, 49 Murray Street, New York. Both companies will send a catalog upon request.)

16. Since you are constantly supplying your child with mental and spiritual food, see that your own mind and spirit are kept renewed and inspired by good books, fresh air, poetry, change of scene, stimulating companionship, good pictures and music.

17. And remember, your child came to you with the divine spark. He is for you largely to make or mar.

From The Mother's Book

HABITS

BY

A. B. BARNARD

It is a truism that we are all "creatures of habit." Once possessed by this "effortless custodian of automatism" we can not easily cast it aside; about six weeks have been allowed as the time usually necessary for breaking a habit. Hence the importance of forming good habits in children, and only good ones. Physiologically, thought leaves a track in the brain tissue; repeat that thought again and again, the more definite and more easily traversed the track becomes. But the brain substance undergoes waste and renewal, so that if the thought and the habit resulting are to be continued, there must be constant repetition of it. Omit to do so, and other "habit" tracks can be laid down instead.

The Value of Good Habits

This means that a bad habit can be replaced by a good one, and involves the fact that education itself depends on laying down or modifying habit tracks in the brain, a process not accomplished in a day, but just as a rough path becomes by constant treading an easy walk, so in process of time, provided certain conditions are fulfilled, habit becomes second nature. The advantages of right habits are:

1. By repetition an act or thought, at first difficult, becomes easy.

2. The strain of conscious attention is minimized. Through practice, a pianist ceases even to look at the keyboard.

3. The mind and body respond quickly and unerringly to the will as the result of habit.

4. The formation of good habits is the basis of morality and intellectual efficiency.

This is claiming much indeed for habit, but those who have trained children from infancy to manhood and womanhood will agree that it is not claiming too much. The foundation of habits of regularity in feeding, sleeping, personal cleanliness, neatness, and order can be laid the first day of existence; and early attempts at muscular control foreshadow all muscular movements. "There are few parents," says Miss C. M. Mason, "who would not labor diligently if, for every month's labor, they were able to endow one of their children with a large sum of money. But in a month a parent may begin to form a habit in his child of such value that money is a bagatelle by comparison."

How to Cure a Bad Habit

Here are Miss Mason's practical counsels for curing a bad habit:

1. Let us remember that this bad habit has made its record on the brain.

2. There is only one way of obliterating such record; the absolute cessation of the habit for a considerable space of time, say some six or eight weeks.

3. During this interval new growth, new cell connections, are somehow or other taking place, and the physical seat of the evil is undergoing a natural healing.

4. But the only way to secure this pause is to introduce some new habit as attractive to the child as is the wrong habit you set yourself to cure.

5. As the bad habit usually arises from the defect of some quality in the child, it should not be difficult for the parent who knows the character of his child to introduce the contrary good habit.

6. Take a moment of happy confidence between parent and child; introduce, by tale or example, the stimulating idea. Get the child's will with you.

7. Do not tell him to do the new thing, but quietly and cheerfully see that he does it on all possible occasions, for weeks if need be, all the time stimulating the new idea, until it takes great hold of the child's imagination.

8. Watch most carefully against any recurrence of the bad habit.

9. Should the old fault recur, do not condone it. Let the punishment, chiefly the sense of your estrangement, be acutely felt. Let the child feel the shame not only of having done wrong, but of having done wrong when it was perfectly easy to avoid the wrong and do the right.

Above all, "watch unto prayer" and teach your child dependence upon divine aid in this warfare of the spirit, but teach him also the absolute necessity for his own efforts.

use in H. K. M. only
see footnote

TANTRUMS *

BY

PRUDENCE BRADISH

"WHALE it out of 'em!" I hear some man say.

"You can cure tantrums with loving kindness," says one gentle mother.

"You must be patient and reason with the child," says yet another.

Well, I would be the last to say a word against the use of reason and loving kindness, and reluctantly I admit that there may be times when, owing usually to previous ignorance, neglect, or mismanagement by the parents, the physical shock of actual corporal punishment may serve the purpose. But in the case of genuine "tantrums" none of these things suffices. Reason and loving words fall upon deaf ears, and blows only aggravate the trouble. What then?

Many years ago when I was a kindergartner in a social settlement I had an experience—one among many—with a child given to tantrums, which may be helpful to some of the mothers and teachers who read these articles. I am especially gratified to find that the treatment which I stumbled upon then almost by accident is recommended by a noted physician, expert in the treatment of children. I came to it after many hopeless days of struggle and when I was about at the end of my resources.

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A little girl of four, thin, dirty, nervous, but affectionate, bright, and decidedly winning, as a rule, was one who sat at my table of ten. Decidedly winning and attractive, except when she fell into a tantrum—as she did infallibly upon the smallest pretext, often without any apparent pretext at all. Crossed in the slightest way, she would instantly slide off her chair onto the floor, and there kick and scream, and demoralize the whole room.

"When she was good she was very, very good,
But when she was bad she was horrid!"

At first I tried love and kind words. I might as well have talked to a wildcat. She hardly heard me. Although she was very fond of me, she would kick at me and seemed entirely beside herself. Reasoning was quite useless. I tried putting her in a room by herself. (No, I did not shut her in a dark room or closet. That is a wicked thing to do, and often causes mischief that lasts a lifetime.) In cases of ordinary misbehavior it is very effective to exclude a child from the company of the others—"We are happy in this place, and when you can behave yourself you may come back to us." Not so with this little girl; it only made the tantrum worse, and she would scream in there alone until she was almost in convulsions.

And as for "whaling"—she had plenty of that, with even less satisfactory results. I went to see her mother, who said when I asked if Eva had tantrums at home, "Ah, yes. She has those bad things here. I lock her up; I whip her till I can't whip any more. I kill her some day . . . she is so bad."

I knew, in a way, that her trouble was partly due to her physical condition—ill-nourished, thin, anæmic—and to her bad training at home; but I had in mind, too, the child of some wealthy friends in a suburban home, who was robust and well fed, and pretty well trained—he had tantrums, too.

For several weeks I labored over the problem, but two or three times a week we would have one of these really terrible fits of passion. Eva improved a little in the kindly atmosphere of the place, but I knew I had not reached the real cause of the trouble.

One day Eva had the worst attack I had ever seen, and I was nearly in despair. What could I do to help her, and especially to mitigate the nervous fatigue she always showed after these fits were over?

I leaned over and picked her up in my arms, fighting, kicking, screaming at the top of her lungs, and started from the room. In the doorway as I passed, one of the wisest of kindergartners I have ever known said:

"Let's try some cold water." It was only a chance idea with her, and I so accepted it.

She helped me carry the child to the washroom, held her head to keep her from biting me, as she was trying frantically to do, and together, as gently as we could, we bathed the face, neck, and hands of the poor little thing with *cold water.*

It was like magic. Instantly she stopped, and did not object in the least as we bathed her thus for several minutes. It seemed to soothe the poor little tired nerves and help her to compose herself.

The next time an attack began I was prompt with the same treatment, with the same quick result. It was a remedy. The attacks became less frequent. Sometimes when she arrived in the morning looking tired and dirty, I gave her a cracker and a cup of milk, and washed her face and hands, and particularly the back of her neck, with cold water. On those days she would have no tantrum. The attacks became less and less frequent, and gradually she outgrew them altogether.

I have since then seen many children, in and from homes of all kinds, who were subject to those extraordinary attacks. In every case where I could, I have used or recommended this treatment, and in every case it has been helpful, to say the least.

Generally speaking, tantrums are fits not of temper or "pure cussedness," but of *nerves,* and must be treated as such. True, sometimes they are due solely to badly trained temper and overindulgence. Such cases are relatively few, however, and of an entirely different nature, and you may well give the child the benefit of the doubt. Dr. Robert N. Tooker, a specialist in the diseases of children, in one of his books treats tantrums under the head of "Signs of Sickness," and attributes them to irritability of the brain, which, he says, "may easily be carried to actual inflammation unless great care is taken to arrest the paroxysm. It is useless to argue with these children. To attempt to reason with them only makes matters worse. . . . I have found nothing so certain to afford prompt relief as bathing the head in cold water. Wet a towel in cold water and swathe the head with it. I have rarely had to repeat this prescription, or to continue the treatment more than a few minutes."

Many children do not have tantrums. When my own little boy came I had had so much experience with these things in the kindergarten that I was forearmed and devoted much pains to training

him in self-control. To-day I came upon Dr. Tooker's book, "All About the Baby," and found the words quoted above. In another book, not so well known, there were these further recommendations: Regularity in life, plenty of out-of-door play, out-of-door sleeping, rest periods, nutritious diet, with due attention to mineral and laxative foods, and relaxing exercises; plenty of music, rhythm work, such as dancing, marching, and gymnastic exercises with music; happy stories and pictures at bedtime.

To give up to a tantrum the first time is to lose the first battle in a struggle that means the life-welfare of a human being. In the case of little Eva, we led her back over a long and difficult uphill path to composure. It need not have been so had a wise mother met the difficulty with the right treatment at the outset.

TRUTHFULNESS *

"The lip of truth shall be established forever; but a lying tongue is but for a moment."

BY

MRS. ZELIE M. WATERS

Use in H. K.M. only - see footnote

"MOTHER," said the little girl dreamily, as she looked down to where trees hid the turn of the road, "if a white horse should come around the corner, and a beautiful lady in a robe of azure and gold sat upon it, and a retinue of knights and ladies followed her, and if she should have a diamond crown on her head, so that you would know she was a queen, wouldn't it be fine?"

She looked at her mother a trifle doubtfully. Mother might have called it unprofitable foolishness, or even falsehood. The little girl knew that sort of speculation did not belong to sober, everyday thoughts.

"Yes," said Mother, laying down her sewing, "and if she should stop at the gate, you would run to fetch her a drink of water, and ask her if she wouldn't come in and rest. Then very likely she would say to me, 'Mrs. Smith, can't you let Alice come to make me a visit at the palace?' And I would say, 'Yes, thank you, your Majesty.' Then she would have another white horse led forward, and you would mount it and ride away beside the queen to visit her wonderful palace."

The little girl jumped in delight. Mother could play "pretend." Hereafter she would not be afraid to make up amazing tales and tell Mother about them. Mother would like them too. She had no longer any need to say she saw these things, or met someone who told her strange happenings; she could tell her tales as first-hand creations of her own imaginings. The mother had put one of the safeguards of truth around the child.

The untrue things children tell are of several kinds. There are lies told to escape punishment, inaccurate statements that are the result of carelessness, and the story made up, usually without any small foundation of fact. The last named are the first that a mother has to deal with.

The Lies of Fancy

Probably all children tell the lies due to an exuberant fancy. If you could find a child who did not, you would probably discover him to be dull and hopelessly prosaic. Have you noticed how often a child under seven will come in and tell you that he has met someone who told him some amazing things? He has shifted the responsibility a little, from his own shoulders to those of the imaginary person. He has discovered that you do not approve of his stories, but he still feels a necessity to invent them and tell them.

It is the minstrel, the story-teller instinct of the race. Our minds were made to create. This is the only sort of creation the child can accomplish. The instinct to make up stories is fostered by the natural, childish desire for praise. A visitor has come in and told of some happening out of the ordinary. Everyone is interested and expresses wonder. The story-teller is the center of questions and the attention of all who hear. The child thinks he will occupy this pleasant position. He makes up his wonderful happening, and tells it with all the detail of something he has actually seen. Perhaps at first he is believed, and does get all the attention, though after awhile, when he is discovered and pinned down to admitting that he made it up, he is anxious to try the experiment again.

One little lad of five came in and told of a rail-

* From "First Lessons in Child Training," by Zelie M. Waters. By permission of the Standard Publishing Company, Dayton, Ohio.

road wreck he had just witnessed. So realistic were the details that the family went down to the back of the lot to see. Of course, there was nothing of the kind in sight. Though his mother tried to make him understand how wrong it was to tell such things, he was perfectly charmed with the result, and piled up more wonderful stories each day. One little lady of four entertained me a few days ago with a vivid account of a pet tiger that an "aunt of her mother's" had kept for ten years. When I suggested that it might be a dangerous pet when it was grown up, she said, "Yes, it was, but when it was quite grown up, my aunt sold it to an old gentleman who had always wanted it." Another child of six, who was beginning to discover a love of finery, feared that her mother would not agree with her ideas. So when she wanted some bright-colored hair-ribbons, she told her mother that she had met a very fashionable lady on the street who told her that striped hair-ribbons were to be just the thing that Winter. Another child manufactured a thrilling story about bandits who lived in a cave under a large field in the neighborhood. The pieces of paper that were scattered in the field covered the entrances to the cave. So convincing did she make it, that not a child in the neighborhood would set foot in the field at night. Indeed, the small romancer had almost convinced herself, and she was as careful as the others to keep away from the field.

Usually we smile at these funny fancies. Sometimes a mother is worried lest the child become an incurable liar. The telling of imaginative tales by children should not be classed as lying at all. These children can, and usually do, grow up to observe truth most rigidly. Indeed, the telling of made-up stories is far from being a fault in children, and should be encouraged. Let Mother help in the pretended game and it will lose any possible danger. The imagination must be stimulated. Without it we cease to climb upward. Let the child live in his fanciful world while he can, and leave him free to talk about it.

Careless Statements

The danger, of course, in this is that as he grows up he may develop a carelessness about facts. When dealing with very small children of three or four or less, you probably can not make them draw a line between their made-up stories and actual happenings. Indeed, the line is much fainter than we older people realize. Consider for a moment the child's situation. He is in a new, strange world. Every day he sees some astonishing new thing. He hears bits of older people's stories and adventures. His own small mind is busy in the world of fancy. Mother reads to him, sings to him, tells him fairy-tales. New impressions constantly crowd his field of vision. Is it any wonder he grows confused, and is no longer sure whether he has actually seen or heard a thing or only imagined it? If you were suddenly transported to Mars, and rushed about in a flying-machine for a month, gathering thousands of new impressions, perhaps you might be a bit hazy when you came to tell what you had actually seen.

How to Deal with Fancy

Experience demonstrates that it is wisest to let the small child alone with his imaginings. Let him tell about them, and accept them calmly. Unless you are very sympathetic, you may do harm when you try to set him right. But as he grows older, try to have him distinguish between the things he makes up and the things he really sees. Tell him you will like the stories much better if you know which ones he made up. When a tale is too astounding, suggest that "that must be one of the stories you make up, isn't it?" When he is telling a fact, patiently go over it with him and see that he is reasonably accurate. If it is fancy, let him embroider it to his heart's content.

How to Deal with Carelessness

The inaccurate statements due to carelessness usually come a little later in childhood. They are to be expected, for heedlessness is a characteristic of childhood. Nevertheless, the home training must aim to overcome them. The inaccurate child may grow to be the adult whose word can never be taken on any of the less important matters connected with his life. Put a great matter up to him, and ask for his word of honor, and he will tell the rigid truth and abide by it, but in daily intercourse with his acquaintances he lies unceasingly about everything, from the size of his income to the measurement of the fish he caught. We have heard of people who told their boasting lies so constantly that they came to believe them themselves. And, indeed, this statement is not overdrawn. Do not allow the child to tell boastful lies; to make out his possessions, his achievements, his adventures, greater than they are. Insist that he tell about these things exactly as they are, if he mentions them at all. It is a very human trait to wish to put ourselves in the best light. But, overemphasized just a little, it becomes a very mischievous trait. These lies start in the facts. The child has done a certain thing, only not so well as he says; he has the possessions, but they are

not so fine as he says. Watch for this tendency, and set your face against it.

Other inaccuracies in statement come from lack of observation. The child says he started at eight, when he merely looked at the clock carelessly, not noting it was a quarter after. He says he stopped in a store on a certain corner, but it develops that he failed to note the corner. He says Teacher told him a certain thing which you know to be incorrect, when the truth is he paid little attention to what Teacher said. He thinks all the boys in the class are going on the outing, when he really failed to notice that half could not go.

Parents Must Be Exact in Their Statements

Parents who are very severe about other lies are likely to be lenient about inaccuracy. But it is a dangerous tendency. It fosters other similar faults: carelessness with money and irresponsibility about duties. It is important to begin early to set it right. Perhaps parents look upon this matter lightly because so many grown people have the fault in some degree. And the first step in curing the child is to set him a good example. Mother must no longer be tired to death; she must not think that hundreds of people passed, when there were only a dozen; or that someone is the best person or the worst person in the world; or that she walked hundreds of miles in making her calls. She must learn to confine herself to literal statements about facts. Then the child must be watched closely, and held down to exact statements. It is an excellent practice to ask him to observe something closely and tell you all about it. When he has been on a trip or for a walk, or to see a parade or an exhibit, you can put this drill in practice. Tell him beforehand to look at things closely, so he can tell you just how they looked.

If he has frequent drills of this kind, it will help to clear up the haziness of mind that is often at the root of the trouble. I heard of one little girl who was quite cured of her habit of embroidering facts by being asked to write down an exact record of the doings of certain days. Her father, who understood her difficulty, gave her a pretty little diary. There was a reward promised if she stuck to exact statements in her fact-book. She was allowed to tell or write her other stories, as long as she made it clear they were stories. But the fact-book was to be true to its name. It was just the training she needed to balance a lively imagination. Before she had finished her little book she had learned to keep truth and imagination in their rightful places.

Lies Due to Fear

Most of the other lies that children tell are due to fear. The child has transgressed the unaccountable law of the grown-up world. Experience warns him that unpleasant consequences will follow. He hits upon the lie as a means of escape. And each child acts as if he were the first in the world to discover this easy way. Practically every small child, and a large percentage of grown people, will lie to escape being hurt. Tyrants in home or civic life invariably make liars of those under them. It looks like a very simple proposition here; cure the lies by removing the cause. We like to hold before the child the fine ideal of honor that will face any penalty rather than tell a lie. It is a good ideal. It should be held before the child from the day he can first grasp the thought. It is an ideal that can be reached. There are innumerable men and women, and even children, who will not lie to escape consequences. This fine sense of honor invariably appeals to a youth. It awakens an answering thrill in the heart. But do not forget that this steadfastness in truth is a matter of training. It rests on the heritage of the child, the family traditions, and the definite teaching given him.

We are safe in saying that an untaught child will lie to escape punishment. But I believe that any child may be so trained and taught that he will not lie for anything whatsoever. If your child is afraid to come to you when he is in trouble, if he tries to cover the difficulty by lies, he is in grave danger of shipwreck. Your severity may have been conscientious, but if it has raised a barrier between you and the child's confidence it has been ill advised.

Reward the Truth

The plan that a well known literary man says he has always used in his own home seems to me the wisest that could be devised. His sons were told, as early as they could understand, that they would never be punished by him for any fault that they came and confessed. If they lied and were discovered, there would be punishment. Here every safeguard is thrown around truth. If they are truthful, there is no punishment nor nagging. If they lie, they are punished. Too often short-sighted parents just reverse this method. If the child is truthful about the mischief into which he has fallen, he is punished, while if he lies skillfully enough he escapes. Let's be careful to show incentives for truthfulness, and not for the lie. To promise immunity from punishment does not mean that the child

is to escape all consequences. If he destroys something, he must pay for it with his own money; if he has forgotten to perform his errand, he must go back and do it. But the fair-minded child will readily see the difference between consequences and arbitrary punishment.

Children frequently tell an untruth because they have forgotten. Let us not pounce upon the uncertain statement so fiercely that the child will be driven in self-defense to stick to his lie.

A man, who is now a prominent educator, told me of a case where he told a lie unconsciously, and then felt obliged to stick to it. He took what looked to him like a switch out of the ground to use when he was playing horse. Soon his father came in, very angry, and wanted to know who had broken off the peach tree he had set out in the yard. It seemed this was some rare variety that a neighbor had secured for him, and he was very anxious about it. John, with the others, denied all knowledge of it. A little later, when he saw his father examining the place, he knew, to his horror, that the switch he had broken off was the rare peach tree. He wanted to confess. But, though he had been innocent of any intentional wrong-doing, he knew that his angry father would beat him, so he persisted in denying any knowledge of the act.

How to Safeguard Truthfulness

Let us then look over in order the definite things we can do to establish our children in truth.

First, we can remove the stumbling-blocks in the way, and make it easy always to tell the truth to Father and Mother.

We can go into the world of fancy with the child, and teach him to enjoy it, and yet keep his creations distinct from the world of fact.

We can give the child daily practice in careful and accurate observation, and statements of what has been seen.

We can stimulate the imagination and establish high ideals by placing before him fine examples of heroic truthfulness. History abounds with these. Every age has its heroes who scorned even the shadow of a lie. And nearly every great piece of fiction shows us some character who is actually "great in truth;" and right here it may be added that children ought never to be allowed to read a story in which the hero triumphs by evasion or any sort of conduct that will not square with absolute truth. You will have to watch their literature closely with this in mind, for even Sunday-school periodicals sometimes have stories in which the foundations of truth are somewhat shaky.

We Must be Truthful Ourselves

And last but most important, we must surround the child with an atmosphere of truth. All else will fail if he lives among liars, or in a home of pretenses. The small and unworthy pretenses that we seem to grow into, because of the pushing spirit of the age, must go. We must not pretend to have more money, more social position, more cleverness than really belong to us. Though the child may never hear an actual lie, the atmosphere of falsehood will envelop him. We may tell him to be truthful every hour of the day, but unless we show him how to be truthful we shall fail. We must learn, too, to keep our promises to children. So many grown people, parents and relatives, will carelessly promise something to a child and then forget it. But the child does not forget. The promise looms large in his little world. The day of the promised trip or treat arrives. Bursting with eagerness, he reminds the grown-up person, perhaps to be told, "Oh, but I can not take you with me to-day, dear. I have something else I must do. Some other time."

"But you promised," wails the child, refusing to be comforted. Presently he is called a bad boy, and hushed and sent away. He has had his lesson. It isn't important to keep faith. Grown people do not mean it when they promise, neither need small children keep their promises. There are few things important enough to come before your keeping the promise you have made to a child.

We must practice sincerity before the child in the matters of social relations. If we gracefully welcome a guest and then make disagreeable comments as soon as he is gone, we are not only setting an example of the worst possible breeding, but we are giving another lesson in falsehood and pretense. This is no argument for bluntly telling a guest that he is not welcome, but rather for that large and real hospitality that welcomes all guests, not only in words, but from the heart. Real hospitality does not take its character from the sort of guest entertained, but from the heart of the host. It is a sort of *noblesse oblige*. There is absolutely no room in it for criticism of guests.

In all the relations of home life and social life we must surround the child with truth. No other direct teaching will help so much as what he absorbs unconsciously from the real spirit of the home.

The Child Must Be Truthful

We have said we must make it easy for the child to tell the truth, and it is not contradictory

to say that he has not really learned honor until he can tell the truth when it is hard for him. We make it easy for the young tree to grow by giving it soil suited to it and protecting it with stakes and windbreaks. Yet we know it is not really strong in root and fiber until it has withstood the winter tempest and shock. So it is with the child. We make truth easy for him. We train him in the way we want him to go, protecting him from any test that is too hard in his tender years. But all our object is to give him strength for the time of real trial. When he has stood firm on his high plane of honor in a time of real difficulty we know that, at length, he has learned truth. He has conquered and risen above the mean slime of falsehood and pretense that is waiting to engulf the young. His feet are upon the rock.

See footnote
Use in H.K.M. only

TRAINING THE WILL*

BY

CAROLYN SHERWIN BAILEY

ANTONIO had a longing to *do*.

Since babyhood, he had watched the *madre doing* about the house, the *padre* who left each morning and returned each night after a day of *doing* somewhere.

"I will, also, *do* all day," he decided, ready to try the adventure.

"I will make a little garden," he chose one morning.

The spade was too huge for baby fingers, the frost-hardened ground demanded force in digging. Some hyacinth stalks, just pushing their odorous, purple way up through the mold, were broken by Antonio's eager effort. Still, the little boy persisted, endeavoring to accomplish the task that his imagination pictured—a little round flower-bed of his own, made by his hands, and in which flowers of all colors might raise their heads overnight. Now he smelled them; now he could feel their velvet-soft petals.

"Stop! Come here, naughty Antonio. You can not make a garden; you are too small. And you dirty your clean apron."

Antonio dropped the spade as the words of his *madre* shrilled through the air. He sat down in a discouraged heap on the edge of the path. Always, his *madre* could persist in tasks, but he was continually interfered with. Why?

But with the buoyancy of childhood the little man suddenly jumped up. A rattle of tin bells and a strident shriek of protesting, ungreased wheels were the prelude to Luigi's approach. In his cart of oranges and lemons, with bunches of poppy and wheat stuck in the chinks, Luigi rode down the lane. His smiling face was as russet and wrinkled as an old nut, bits of miracle-hiding clod stuck to his blue smock. As he passed he tossed an orange to Antonio.

"I will be a farmer. How fine to earn money for my family as Luigi does," little Antonio decided. He ran to the house and, pulling out his little cart, loaded it with some of the vegetables that stood in baskets in the kitchen. He trundled it up and down, calling his wares as he had heard Luigi. At first his *madre* laughed. Then, watching him, her smile furrowed itself into a frown.

"Why play that you are Luigi, who is only a farmer?" she expostulated. "Be a great general. Here are your toy soldiers." She pulled his little cart away from Antonio and pushed into his arms a box of gaudy tin soldiers.

"Drill them; command them," the *madre* urged Antonio.

Antonio watched sadly the demolition of the little cart which stood for playing into bread-winning. His soldiers were painted manikins, not very steady on their legs and only slightly interesting. He tried to stand them in rows and they all tumbled down. He changed them for his ball, and his *madre* suggested that a picture-book would be a better plaything for the house, taking the ball away from him. When he was absorbed in the book she tore him from it for a walk with her in the streets.

So it always happened with Antonio. No one allowed him to *persist* in an occupation, no one allowed him to *choose* what he should do, and each day's activities were *decided for him.*

What "Don't" Led To

From a strong-willed baby whose impulses were all good, Antonio drifted into weak-willed little boyhood. It was as if he were daily followed by a spirit of indecision.

* From "Montessori Children," by Carolyn Sherwin Bailey, published by Henry Holt & Company, New York. Used by permission of the publishers.

Then came his manhood, and he asked himself the same question.

"Why persist? It is easier to shift continually from one occupation to another, not doing anything long or well.

"Why trouble to choose? My mother made decisions for me when I was a little boy; the public school teachers chose my studies for me; now that I am a man, let other men think for me. I have no power to control my will."

How simple a solution of the life question! The fingers of Antonio that had itched in babyhood to make the earth bloom and to earn bread closed quiescently about a dagger handed him by a man who said, "Come with me; do as I decide for you." The crime Antonio committed was not his fault, nor the fault of his accomplice. It was the fault of his *madre*.

Montessori's Discovery

Dr. Montessori tells the story of the child whose will is misdirected in babyhood. He is the child whom his mother and the public-school system mold into a lump of putty by thinking for him.

The greatest problem of to-day in child-training is, how shall we help our little ones to strength of will? Civilization is being sapped by our weaklings. Home-training, the public schools, do not develop character. Dr. Montessori tells us that this is because parents and teachers do not know what will, fundamentally, is.

Dr. Montessori says, "To will is to be *able*. The little child who persistently struggles to pile block upon block until a miniature tower or castle rises under his fingers, *persisting until he completes* the labor, is taking his first step toward will-training.

"Family life, trade life, are built up on this persistency. Whether it shows itself in loving, or giving, or working, constancy makes the social will. Every motor activity is an act of will, and constancy in *right* activities makes character."

Dr. Montessori gives us a new rule for developing character in children. She says:

"*Seek the child's first longings* if you would train his will. Give him the foundation of will by helping him to concentrate on something he instinctively craves to be busy about, and so lay the foundation stones of his character."

The little child's first impulses to be active are good. He wants to be about his father's business by taking part in the activities of the home. We make our children weak-willed by our own capriciousness in interfering with their attempts to be active. We dress them, we feed them, we wait on them, we drive them to play, we lead them; we continually decide for our little ones and kill their characters with the sword of misdirected kindness.

Opportunities in the Home

Some children are born with the colors of painters in their souls, and we punish them for soiling *our* pictures and mussing *our* tapestries and trampling upon *our* gardens. May we not look beyond their impotent acts to the spirit-longing that prompted them and put into their hands the best in the way of color—paints, crayons, books, flowers, that will satisfy their desires and give them an opportunity to concentrate on the activity they instinctively crave? So they gain will power.

Other children are born with a vision of the builder in their eyes, and we thwart them when they try to use the furnishings of the home in a process of reconstruction. May we not equip our little architects with materials for building, call their attention to the classic in architecture and art, give them a chance to build their own characters?

Most children are born little cosmopolites—small-world citizens who explore with the greatest interest the strange, new environment in which they find themselves. These are the children whom our present system of coercion in home and school hurts most. We crush their wills by not giving them an opportunity to follow their instinctive interests in babyhood. The innate impulses of such children are good. They must explore and produce around themselves. They must be helped to wise choice and right decisions. So they grow to willed man and womanhood.

How One Little Lad Persevered

It was visiting day at the school. Tourists, teachers, students, lined the room to the number of forty or fifty, leaving the children scant space to work, and as the little boy's numerical adventure began, they crowded closer to watch him. An American public-school child would have grown restive and self-conscious, but this little Montessori lad might have been alone in the Sahara, so quiet, so unheeding of anything but his own occupation was he. The number cards were large, and it took a good many to reach one hundred. The little fellow spread them out in the center of the floor, then carried the row under the chairs of the visitors, not seeming to notice the presence of the grown-ups.

The morning grew gold with noon, and the other children, quietly putting away their materials, spread the low tables for the midday meal.

Little white bowls, snowy napkins, carefully laid spoons—then the steaming chicken broth. Still the little counter did not move. He had reached seventy-five, after verifying every number he had registered in the case. One of the wee waitresses for the day carried his red and green luncheon basket and set it down on the floor in front of him; he did not heed it.

"Why doesn't somebody stop that child's counting and *make* him eat his lunch?" expostulated a nervous American school-teacher, watching. "Children should be made to do certain things at certain times," she explained.

Just then the boy slowly and with great pains fitted a figure one and two ciphers into the counting case. Like a little conqueror he stood up, folded his arms, and looked at the perfect result of two hours' willed, concentrated work. A smile broke the baby face into dimples, and running out into the garden, he began to play like a little colt. He was not tired. He was not hungry. He was only joyful at this conquest of his will.

Montessori will-training proves itself in results.

First, we must give our children as wide and free an opportunity as possible to be active, especially with their hands, along those lines which will lead to muscular control. Second, we must not interfere with a little child's concentrated occupation through play. Last, whatever task we set for him to do, we must outline a right way in which it should be accomplished and encourage him to correct his own errors in it.

CHARACTER THROUGH PERSONAL EXAMPLE*

Use in H. R. M. only

see footnote

BY

WOODROW WILSON

It is one of the principal tasks of each generation of mature persons in this world to hand on the work of the world to the next generation. We are engaged even more than we are aware in molding young people to be like ourselves.

I suppose that nothing is more painful in the recollections of some of us than the efforts that were made to make us like grown-up people. The delightful follies that we had to eschew, the delicious nonsense that we had to disbelieve, the number of odious prudences that we had to learn, the knowledge that though the truth was less interesting than fiction, it was more important than fiction—the fact that what people told you could not always be relied on, and that it must be tested by the most uninteresting tests.

We Would Make Everybody Alike

When you think of it, we are engaged in the somewhat questionable practice of making all the world uniform. We should be very sure that we are very handsome characters to have a full heart in the undertaking of making youngsters exactly like ourselves. There is an amount of aggregate vanity in the process which it is impossible to estimate. Moreover, you will notice that there are very whimsical standards in this world. We speak of some persons as being normal, and of others as being abnormal. By normal, we mean like ourselves; by abnormal, we mean unlike ourselves. The abnormal persons are in the minority, and therefore most of them are in the asylum. If they got to be in the majority, we would go to the asylum. If we departed from that law of the Medes and Persians which commands us to be like other persons, we would be in danger of the bars. The only thing that saves us is that the abnormal people are not all alike. If they were, they might be shrewd enough to get the better of us, and put us where we put them.

And we are engaged in rubbing off the differences. We desire not to be supposed to be unlike other persons; we would prefer to abjure our individuality, and to say, as Dean Swift advised every man to say who desired to be considered wise, "My dear sir, I am exactly of your opinion." We try to avoid collisions of individuality, and go about to tell the younger people that they must do things as we have always done them, and as our parents made us do them, or else they will lose caste in the world.

Life Is a Teacher

There are two means by which we carry on this interesting work of making the next generation like the last. There is life itself, and that is the most drastic school there is. There is no

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school so hard in its lessons as the school of life. You are not excused from any one of its exercises. You are not excused for mistakes in any one of its lessons. We say a great many things that are harsh, and deservedly harsh, I will admit, about college hazing; but there is a more subtle hazing than that. The world hazes the persons that will not conform. It hazes after a manner that is worse than hazing their bodies—it hazes their spirits, and teases them with the pointed finger and the curl of the lip, and says, "That man thinks he knows the whole thing."

The process of culture, the process of civilization, and the processes that can be bought by wealth, are largely processes of exemption from the harder classes of the school of life. Some young gentlemen brought up in the lap of luxury seem to have escaped all lessons, seem to know just as little about the world as it is possible for a person to live nineteen years and know. I have sometimes thought that if we could get a whole college of youngsters who had spent their boyhood in the slums, where they had to have wits in order to live, we would make extraordinary progress in scholarship; whereas, when in our discouraged moments—I mean discouraged moments in our teaching—we take some grim comfort in saying, as a Yale friend of mine said, that after teaching twenty years he had come to the conclusion that the human mind had infinite resources for resisting the introduction of knowledge. But you can not resist the introduction of knowledge that life brings. Life brings it and unloads it in your lap whether you want it or not.

School as a Teacher

The other means we have of indoctrinating the next generation and making the world uniform is organization. The individual process is not enough, we think, the process of working upon each other individually so that a miscellaneous set of influences prick each of us like so many currents of electricity. We think we must organize as a body to have a given, definite, predetermined effect upon others. So we take unfair advantage of a youngster in organizing a whole school so that he can not escape having certain impressions made upon him. We tax the public in order to pay for the schools which will make it impossible for him to escape. And there are various instrumentalities which are organic. In the first place, there is the home; then there is the school; then there is the church; then there are all the political means, the means which we call social in their character, by which to mold and control the rising generation. All of these have their parts in controlling the youth of the country and making them what we deem it necessary that they should be.

We Wish the Young to Outdo Us

What do we wish that they should be? If forced to reason about it, we say they ought to be what we have found by experience it is prudent and wise to be; and they ought to be something more—they ought to go one stage beyond the stage we have gone. But we can not conduct them beyond the stage we have reached. We can only point and say, "Here are the boundaries which we have reached; beyond is an undiscovered country; go out and discover it. We can furnish you with a few probabilities; we can supply you with a few tendencies; we can say to you that we think that wisdom points in this direction; but we can not go with you; we can not guide you; we must part with you at the opening of the door, and bid you godspeed. But we want you to go on; we do not want you to stop where we stopped."

What capital, after all, is it that we supply them with? I take it that knowledge is a pretty poor commodity in itself and by itself. A ship does not sail because of her cargo. There is no propulsion in that. If the captain did not know his port, if he did not know his rules of navigation, if he did not know the management of his engines, or have somebody aboard who did, if he did not know all the powers that will carry the ship to the place where her cargo will have additional value, the cargo would be nothing to him. What is his purpose? His purpose is that the cargo should be used. Used for what? For the convenience or the enlightenment, whatever it may be, of the people to whom he is carrying it.

Knowledge Is Not Enough

And so with knowledge. The knowledge you supply to the little fellow in the home is not merely conveyed to him in order that he may be full; the knowledge that is supplied to him in school is not put in him as if he were merely a little vessel to be filled to the top. My father, who was a very plain-spoken man, used to use a phrase which was rough, but it expressed the meaning exactly. He said, "My son, the mind is not a prolix gut to be stuffed." That is not the object of it. It is not a vessel made to contain something; it is a vessel made to transmute something. The process of digestion is of the essence, and the only part of the food that is of any consequence is the part that is turned into blood and fructifies the whole frame. And so

with knowledge. All the wise saws, and prudent maxims, and pieces of information that we supply to the generation coming on, are of no consequence whatever in themselves unless they get into the blood and are transmuted.

Growth Is by Contagion

And how are you going to get these things into the blood? You know that nothing communicates fire except fire. In order to start a fire you must originate a fire. You must have a little spark in order to have a great blaze. I have often heard it said that a speaker is dry, or that a subject is dry. Well, there isn't any subject in the world that is dry. It is the person that handles it and the person who receives it that is dry. The subject is fertile enough. But the trouble with most persons when they handle a subject is that they handle it as if it were a mere aggregate mass meant to stay where it is placed; whereas it is something to be absorbed into the pores, to have the life circulation communicated to it, and the moment you communicate that to it, it itself becomes a vehicle of life. Everyone who touches a live thing knows he has touched living tissue, and not a dead hand.

So that no knowledge is of any particular consequence in this world which is not incarnate. For example, we are taught the knowledge of the laws of hygiene, but what earthly good are the laws of hygiene to us if we do not live in obedience to them? Presently disease springs upon us, and Nature says, "Thou fool. You knew these things. What profit is it to you to know them and not to regard them in your way of life? They were never yours. They were never part of you. You never possessed them." The moral of which is simply this, that the truths which are not translated into lives are dead truths, and not living truths. The only way to learn grammatical speech is to associate with those who speak grammatically.

Religion Comes by Example

And so of religion. Religion is communicable, I verily believe, aside from the sacred operations of the Holy Spirit, only by example. If you wish your children to be Christians, you must really take the trouble to be Christians yourselves. Those are the only terms upon which the home will work the gracious miracle.

The young mind yields to the authority that believes in itself. That is the reason that consistency of conduct is indispensable to the maintenance of authority. You can not make the young person do what you do not do yourself. You can not make him believe what you do not believe yourself.

Hypocrisy Does Not Succeed

I have known some parents who had very deep doubt about some of the deeper mysteries of revelation, but who, nevertheless, tried to communicate those deep mysteries to their children, with an absolute lack of success that was to have been expected. They did not believe them themselves. Did you never have the uneasy experience of going into the presence of a child who did not care to speak to you? There are two beings who assess character instantly by looking into the eyes—dogs and children. If a dog not naturally possessed of the devil will not come to you after he has looked you in the face, you ought to go home and examine your conscience; and if a little child, from any other reason than mere timidity, looks you in the face, and then draws back and will not come to your knee, go home and look deeper yet into your conscience. There is no eye so searching as the eye of simplicity. And you might as well give up the attempt of trying to wear a mask before children, particularly the mask that you are so desirous of wearing—the mask of hypocrisy. It does not work, and it is a very fortunate thing that it does not work. If it did, we would make our children as big hypocrites as we are. You must believe the things you tell children.

The Potency of Personality

It is all in the atmosphere. Sometimes it seems to me that nine-tenths of what we give other persons is in our personality. The value of one man contrasted with another is that some men have no electricity in them. They might be in the room or out of the room; it doesn't make any difference. Other men come into the room, and the moment they come into it something happens, either attraction or repulsion. I can not sit in a railroad station comfortably, because men will come in whom I want to kick out, and persons will come in whom I want to get up and speak to and make friends with, and I am restrained because when I was small I was told that was not good form, and I would not for the world be unlike my fellow-men. So I sit still and try to think about something else, and my eye constantly wanders to some person whom it would, I am sure, be such fun to go and talk to, who I know has something I would like to have.

And it is thus all through life. A man comes to you to press a piece of business upon you, and he goes away, and you say to yourself, "No, I won't go into that."

And some one else says, "Why not? Don't you believe in him?"

"No, I don't believe in him."

"Do you know anything wrong that he ever did?"

"No."

"Didn't he verify his statements?"

"Yes."

"Then why don't you go in with him?"

"Well, I don't know. I won't do it. I don't like his looks. There was something about him that made me think it was not all straight, and, at any rate, I will look into it, and hear about it from somebody else before going any further."

We Govern Best by Genuineness

We are constantly having that feeling. And that is the feeling which illustrates my thought, though I have gone pretty far afield to illustrate it—that it is conviction, authority, simplicity, the directness of one who is going about his business, and goes about it with genuineness, which governs young people. You must realize that it is all a question of personal relationship between man and his Maker, and a personal relationship founded upon love. For love is the only thing that I know that ever led to self-abnegation. Ambition does not lead to it; no use of power for power's sake leads to anything but self-aggrandizement. Can you name me any motive in the world that ever led a man to love another life more than his own except the motive of love? And yet what we are working for in the young people, as in the old, is to show them the perfect image of a Man who will draw all the best powers of their nature to himself, and make them love him so that they will love him more than they love themselves, and loving him so, will love their fellow-men more than they love themselves.

Everything heroic, everything that looks toward salvation, is due to this power of elevation. It is a noteworthy thing that we reserve the beautiful adjective "noble" for the men who think less of themselves than of some cause or of some person whom they serve. We elevate to the only nobility we have, the nobility of moral greatness, only those men who are governed by love.

The Divine Power of Example

You can not create love by entertainment, but you can make love by the perfect exhibition of Christ-like qualities.

Where there is power, men will go to partake of it. Every human soul instinctively feels that the only power he desires, the only power that can relieve him from the tedium of the day's work, the only thing which can put a glow upon the routine of the day's task, the only thing that can take him back to the golden age when everything had a touch of magic about it, when everything was greater than the fact, when everything had lurking behind it some mysterious power, when there was in everything a vision and a perfect image—is this thing which he sees enthroned upon the shining countenances of those who really believe in the life and saving grace of their Lord and Master.

A SMALL LIBRARY OF MORAL AND RELIGIOUS EDUCATION

The following books are chosen from a list recommended to church schools by the Union School of Religion:

BOOKS THAT SHOW HOW TO ADMINISTER A DEPARTMENT OR A PARTICULAR TYPE OF WORK

Departments of the Church School

Rankin, Mary E. Course for Beginners in Religious Education. Scribner, New York.

Worship

Hartshorne, Hugh. Worship in the Sunday-school. Teachers College, New York.

Hartshorne, Hugh. Manual for Training in Worship. Scribner, New York.

Cope, Henry F. One Hundred Hymns You Ought to Know. Revell, New York.

Social Service and Missions

Hutchins, William M. Graded Social Service for the Sunday-school. University of Chicago Press.

Diffendorfer, R. E. Missionary Education in Home and School. Abingdon Press, New York.

Beard, Frederica. Graded Missionary Education in the Church School. Am. Baptist Pub. Society, Philadelphia.

Play and Recreation

Gates, Herbert W. Recreation and the Church. University of Chicago Press.

Atkinson, H. A. The Church and the People's Play. Pilgrim Press, Boston.

Johnson, G. E. Education by Plays and Games. Ginn, Boston.

Bancroft, Jessie H. Games for Playground, Home, School, and Gymnasium. Macmillan, New York.

Lee, Joseph. Play in Education. Macmillan, New York.

BOOKS THAT WILL HELP TOWARD SKILL IN TEACHING

The Religious Life of Children and Youth

Coe, George A. Education in Religion and Morals. Revell, New York.
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Somebody said that it couldn't be done,
But he, with a chuckle, replied,
That maybe it couldn't but he would be one
Who wouldn't say so till he tried.
So he buckled right in with the trace of a grin
On his face. If he worried, he hid it.
He started to sing as he tackled the thing
That couldn't be done—and he did it!

THAT BOY

Is the house turned topsy-turvy?
  Does it ring from street to roof?
Will the racket still continue,
  'Spite of all your mild reproof?
Are you often in a flutter?
  Are you sometimes thrilled with joy?
Then I have my grave suspicions
  That you have at home—that Boy.

Are your walls and tables hammered?
  Are your nerves and ink upset?
Have two eyes, so bright and roguish,
  Made you every care forget?
Have your garden beds a prowler
  Who delights but to destroy?
These are well-known indications
  That you have at home—that Boy.

Have you seen him playing circus,
  With his head upon the mat,
And his heels in mid-air twinkling—
  For his audience, the cat?
Do you ever stop to listen,
  When his merry pranks annoy,—
Listen to a voice that whispers,
  You were once just like—that Boy?

Have you heard of broken windows,
  And with nobody to blame?
Have you seen a trousered urchin
  Quite unconscious of the same?
Do you love a teasing mixture
  Of perplexity and joy?
You may have a dozen daughters,
  But I know you've got—that Boy.

APPENDIX

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LEISURE

The tragedy of modern civilization is the sacrifice of life to the necessity of obtaining the physical means of living.

In some ways the savage was better off.

On the other hand, civilization has given perhaps more than it has deprived us of. We get back—at least the fortunate ones among us do, those who have learned how—as much in play as we have lost in work. In play, partly in music, poetry, painting and the rest—and partly in the great games that satisfy our active or intellectual interests, we get it back.

The important thing to remember in considering this whole subject is that the so-called play instincts—which are simply the great master instincts of rhythm, creation, nurture, curiosity, and the rest—are not selfish instincts. The instinct that makes the small girl play with her doll is the same which drives her, when she is a mother, to sacrifice her life, if necessary, for her children. Men are daily surrendering wealth, and even life, for their ideals of art. Hundreds have perished in pushing forward human knowledge at some one point. It is the same team instinct which forms the boys' gang and the baseball nine that has enabled the citizen in all ages to die gladly for his country.

Every one of these great human instincts on which play is founded is impersonal, calling not for selfishness, not for egotistic self-assertion, but for self-surrender. Every one of them is the source of an ideal for which men have died and are dying every day.

Such is, I think, the great argument for shorter hours, for a freer Sunday; and such is the argument for the provision of opportunities for art and play, for the means to use such leisure as exists.—*Joseph Lee, President Playground Association of America, Boston, Mass.*

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Plate used in H. U. B. 1126 P109

SELF-DIRECTED WORK AND PLAY

By JENNIE ELLIS BURDICK, BONNIE E. SNOW, MARY LENA WILSON, DAWN POWELL GOUSHA, AND OTHERS

With Illustrations by Hugh Spencer

Busy Mother. Restless child. Mother has already had so many interruptions she dares not lay aside her work and play with her little one. A whine: "Mother, I have nothing to do—nothing to play with." Mother struggles between duty and joy and feels in thorough accord with Rebecca of Sunnybrooke Farm when she wrote

When joy and duty clash
Let duty go to smash.

Then, with a sigh, she remembers that Rebecca's stern teacher obliged her to revise her couplet to

When joy and duty clash
'Tis joy must go to smash.

Mother heaves an echo to Rebecca's sigh and—

It is at just this point that this section of The Home Kindergarten Manual comes to Mother's assistance.

SCRAP-BOOKS

Two pieces of paste-board of any desired size—9 by 12 inches to 15 by 20 inches, according to the individual preference—may be covered with muslin to serve as backs for the scrap-book. Coarse brown wrapping paper or muslin is then cut in pages fitting the paste-board binding and holes made to permit the passage of the ribbon serving to hold the pages together. For paper dolls, a large book is necessary to allow for the difference in sizes of the dolls. The same is true of the general scrap-book where the child pastes anything that happens to appeal to his fancy—a bright-colored magazine cover, a colored print, animal pictures, or pictures of children. The kiddy "who knows his letters" can have a scrap-book of children's stories which his mother finds in the daily newspapers. Frequently there are newspaper or magazine drawings which he can paste in his book and trace by means of tissue paper and a drawing pencil. Making and playing with the scrap-book provides an entertainment that is clean, leaves little or nothing for the patient mother to tidy up afterward, and requires sufficient concentration to keep the little hands busy for two or three hours at a stretch.

A SCRAP-BOOK

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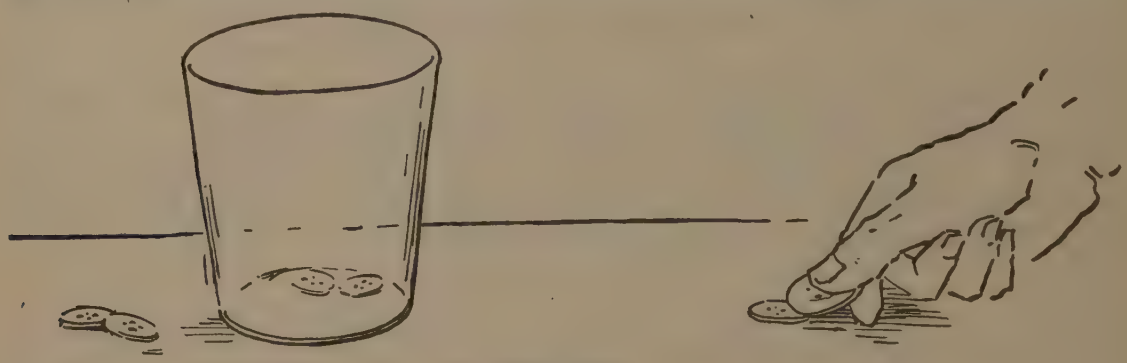
GAMES WITH THE BUTTON BAG

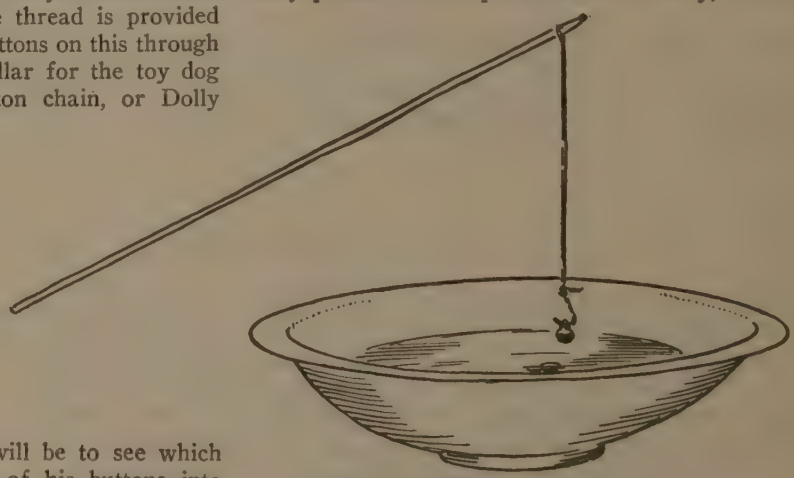
The button bag is sure to afford amusement for the older children as well as the tiny ones. The babies of two or three will find considerable pleasure in matching up the buttons, seeing which one can get his supply of buttons matched first,—the large ones here, and the smaller sizes in graduated rows. For the four or five-year olds chain-making is the thing. Coarse thread is provided and the kiddies string their buttons on this through the eyelets. Sometimes a collar for the toy dog can be made from the button chain, or Dolly adorned with a handsome button necklace.



BUTTON-FUN

A tumbler, a few large buttons and a larger supply of smaller ones form the equipment for a game of tiddledywinks. The larger buttons are used to snap the smaller ones into the glass. If each player has a supply of buttons of a certain pattern or color, the game will be to see which can get the largest number of his buttons into the glass. The winner takes all the buttons.

Shoe buttons make amazingly fine fish if little Johnny wants to go a-fishing. The "fish" are released in a basin and Johnny with a fishing-pole made of a drumstick, piece of kindling, or any other stick about a foot and a half long, sits by the basin waiting for a nibble. On the end of the stick a string is attached with a bent pin on the end. The button fish will be found to be very partial to bent pins and bite readily, so that in a short time Johnny will have several fine catches.



BUTTON FISHING-POND

DOLL'S APARTMENT MADE OF DOMINOES

Building a doll's apartment of dominoes will keep both the boys and the girls busy. For, though the boys may not deign to play with dolls, every one of them is interested in making houses. And as for the girls, they will gladly try their skill at building just to show the boys they can do whatever their brothers do.

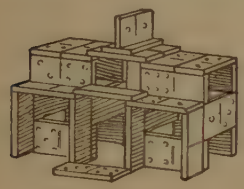
The making of the house is very simple. The

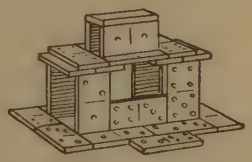
Plate used in H. U. B. Vol 6 p 111

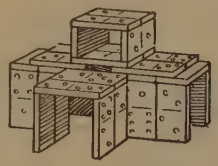
dominoes are merely laid one on top of the other until the house is the desired height. But putting in the windows and doors requires greater ingenuity and a whole afternoon can be occupied in designing different kinds of houses—some low with short, wide windows and doors; others high, with long narrow openings; and still others with doors on the side, or French windows opening down to the ground. If Mother has the time, she can show them pictures from which to model their buildings.

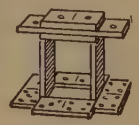
Porches can be indicated by a single row of dominoes around the outside of the house, running lengthwise and either with or without a top, as the young architect wishes. Paths, winding and curved, will add to the effect if there are enough dominoes left.

With these same dominoes the children may also make a single room of larger dimensions and build tiny pieces of furniture for the doll inmates. By laying the dominoes across each other at right angles, and standing them on their side or on end, quite effective tables and chairs and beds can be built. In one way or another the children are sure to be kept out of mischief with these little building blocks.



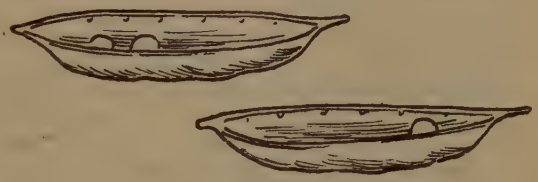






BOATS OF PEA-PODS

There never was a boy or a girl who did not love to sail boats—in a pond, in a puddle in the back yard, or even in the bathtub or washbasin if there were no other place. But boats are easily destroyed, and it is not always possible to have a supply on hand. Here is where the cast-aside pea-pod renders valiant service. Split open the pea-pod and each half makes a little green canoe which will sail beautifully about the bathtub helped on by a tiny finger. By pricking a hole in the pod and tying a piece of string or thread to it the small boy or girl is not so likely to get his clothes wet as he can pull it from a safer distance. If the children are imaginative,



ONLY A PEA-POD

they can leave a few of the peas in the pod to act as passengers in the boats.

BOATS OF WALNUT SHELLS

For the little tot of two and the boy of fourteen the boat has an endless attraction. Sometimes a toy-ship is not among the child's playthings, and

NUTSHELL FUN

then Mother must improvise something to take its place. Walnut shells can be used as effectively as anything else for this purpose. One or two matches of unequal heights can be stuck upright in the shell by means of sealing-wax, a bit of modeling clay, or even chewing-gum, and the sail, of a tiny piece of tissue or gauze, is attached to these. A small flag can be erected at the masthead and then the little craft set to sail in a basin of water. If Mother makes one, the child can copy her model and make a whole fleet. Instead of a mast the child may put a crew of matches in the ship—one match to a shell, of course, and in one may be a Fairy Princess composed of a toothpick wrapped in a scrap of colored crêpe paper. As the "match people" do not sit well of their own accord, gum, clay, or sealing-wax must be used, as in making the masts, in order to insure a safe voyage.

Plate used
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THE EASTER-EGG HUNT

WHETHER he has outgrown the idea that Bunny really laid the eggs or not, every child loves the

THE EASTER BUNNY

Easter-egg hunt. The eggs are boiled and colored the day before Easter, and a number of chocolate eggs and small Bunnies purchased to lend variety to the Easter-egg nests. Then Mother hides one large egg, a tiny Bunny and a half dozen or so small candy eggs in various corners of the house, —behind a bookshelf, in a vase, behind the curtain on a window-sill, in a dresser drawer, in the pantry shelves, behind a photograph on the library table, in the sewing basket, in little Mary's doll cradle, and in Tommy's tool-chest or Jack-in-the-box. Early on Easter morning the children are given baskets to go on their hunt. Sometimes the Easter Bunny has left a merry rhyme under one of the eggs, with a warning for Tommy to be a good boy if he wants to be remembered next year by the Easter Bunny. Behind the piano or in some particularly unexpected spot a large Bunny is hidden and it is a lucky child who finds this, for it is his for keeps, unless Mother, to avoid the spirit of rivalry that its possession is sure to produce, decides that it is to be given by the finder for the decoration of the play-room.

CORN-COB HOUSES

THE old log cabin is one of the romantic things in American history. As soon as the boy or girl is old enough to be read to, he hears the story of the pioneers and other heroes who came from the rude log cabin and it holds a very dear spot in his heart. So, when Mother tells him he can make a log cabin of his own, he is sure to be delighted. A heap of corn-cobs from the barn or the attic or cellar and he has the material for his miniature house.

The building of the log cabin is very simple. Each cob represents a log and its rough surface enables it to stick to its neighbor so that once the houses are built they do not easily fall down. If the children like building especially, they will take great interest in constructing beautiful cabins with many windows and doors which will occupy a considerable amount of time.

For the bigger children, once they have made their cabins, it will be great fun to have little wars, seeing who can destroy the other's cabin first by throwing a ball at it or firing paper wads or some other form of homemade "safe-and-sane" ammunition.

THE COB HOUSE

BY KATE PUTNAM OSGOOD

WILLY and Charley, eight and ten,
  Were under the porch in the noonday heat;
I could see and hear the little men,
  Unseen, myself, in the window-seat.

Will on a cob house was hard at work,
  With a zeal that was funny enough to me.
At eight one has hardly learned to shirk;
  That comes later,—as you will see.

For Charley, by virtue of riper age,
  Did nothing but stand and criticise;
His hands in his pockets, stage by stage
  He watched the tottering castle rise.

"And now, after all your fuss," says he,
  "S'posin' it tumbles down again?"
"Oh," Will answers as cool as could be,
  "Of course I should build it better then."

Plate used
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Charley shook sagely his curly head,
  Opened his eyes of dancing brown,
And then for a final poser said,
  "But s'posin' it always kept tumblin' down?"

Will, however was not of the stuff
  At a loss to be taken so.
"Why, then," he answered ready enough,
  "I should keep on building it better, you know."

And, seeing the wise world's wisest knot
  Cut at a stroke with such simple skill,
Older people than Charley, I thought,
  Might learn a lesson of Master Will.

CORN-COB DOLLS

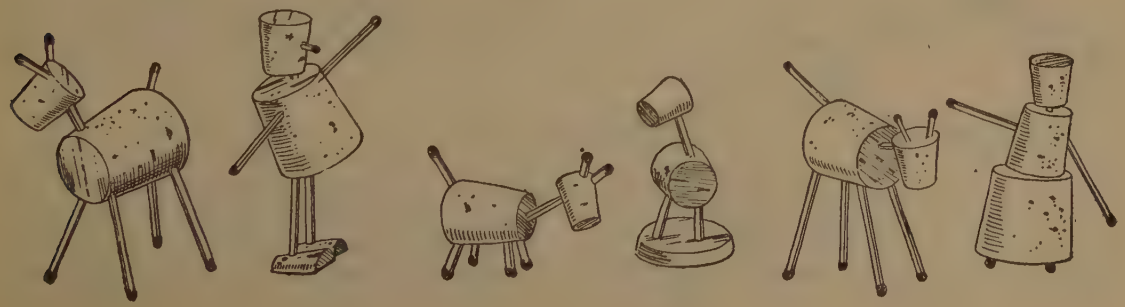
Corn-cobs, a basket of husks, the scrap-bag, and a needle and thread are all that is necessary to create any number of dolls, if the little girl is clever with her fingers. A piece of white cloth is tied over the large end of the cob, on which the nose, mouth, and eyes are marked with pencil or black crayon, and perhaps rosy cheeks painted on with red crayon. A wig of beautiful blonde or brunette hair is made from the corn silks, the ends being tied switch fashion and pinned to the left "temple," and then wrapped in loose strands or braids around the head. The body of the doll being complete, husks of one size are then selected for milady's gown. The smaller ends of the husks are brought together for the neck, and the pieces sewn together, sloping down to make a full-flared skirt. Then the top of the garment is tied around the doll's neck with a bit of colored cord or ribbon. Red or yellow crêpe paper sometimes makes an attractive petticoat although the corn-husks themselves will serve this purpose just as well.

A CORN-COB BABY

TOYS OF CORK AND MATCHES

With a few old corks taken from the row of empty bottles in the medicine closet and a box of safety matches, Mother is prepared against the rainiest of rainy days. For, provided with these simple toys, the children can be kept busy and interested the whole afternoon.

First, there are people to be made out of the corks and matches. The corks make the bodies, of course, and the matches the arms and legs and the very tiniest corks the heads. By breaking off small bits of the matches, eyes and nose and mouth can be stuck on the little cork face. Mother



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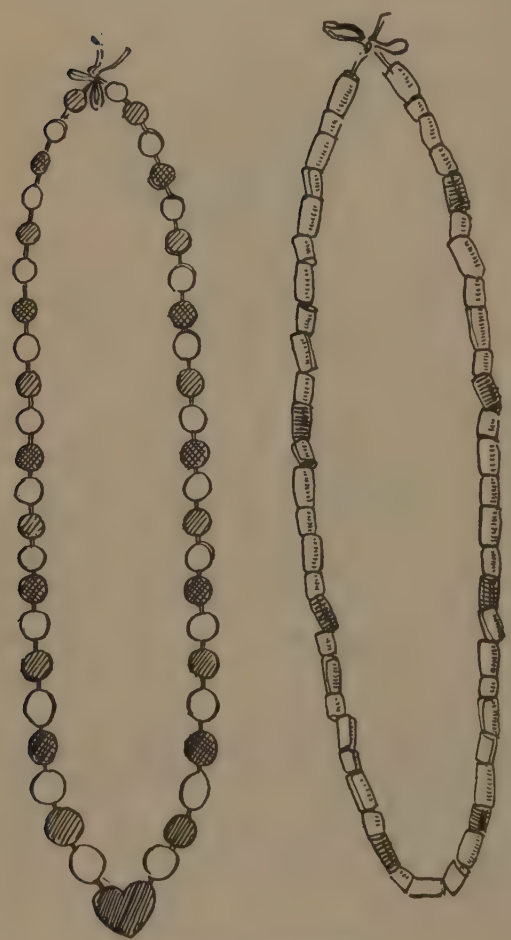
must always be careful that the matches used are either safety matches or that they have already been lighted.

If the children are inventive and interested in making things, they can have a contest seeing who can make the most objects from his supply of corks. Vases with matches for flowers sticking from the top; lamps with a cork for the base and another for the shade joined by a stem of matches; trees and any number of familiar things may be made from a clever combination of these articles. If Mother suggests a few, the children are sure to think of many more. Free play for childhood imagination makes better-equipped men and women.

PAPER NECKLACES



PAPER NECKLACES

Little girls are never so happy as when they are creating something for their personal adornment, and the making of paper necklaces is sure to form a pleasant occupation for a rainy morning or afternoon, when Mother is too busy with household duties to do more than start the game. A few sheets of colored paper, a heavy string, scissors, and paste form the equipment, and the child sets to cutting up discs of graduating size, doubling the paper so that there is a pair of discs in each size. The diameter of these may vary from half an inch to an inch and a half, with one large oval or heart-shaped paper for the pendant. The string should be long enough to slip over the head easily, possibly being doubled. The discs, beginning with the smallest ones for the back, and being arranged according to color—variation adding to the attractiveness—are pasted on, one on each side of the string, edges even, with a tiny bit of paste. In the middle is suspended the heart or oval, also cut double—this being pasted on at one end instead of the middle, as the discs are.

Another way of making the necklace is to cut the paper in oblong shape, about three-quarters of an inch wide, and a quarter of an inch to an inch and a half long. The long edges are pasted together, forming a narrow tube, through which the cord is drawn. With this necklace, as with the other one, the colors may be arranged in contrasting order to give a gay appearance.

Long, narrow strips of paper can be rolled up like miniature rolls of matting. Paste down the loose end and thread the string through the center opening. Strips cut from remnants of wall-paper lend themselves very prettily to making this style of chain, if rolled with the design side outward.

DRESSING UP

And now we come to the nicest game of all—the game that has made boys and girls happy as far back as great-grandmamma can remember and probably further. It is the game of DRESSING UP. Every wise Mother has stored away, somewhere in an old trunk in the attic or in the spare room, a heap of old dresses and suits that have been worn by aunts and uncles and grandmothers and big sisters and brothers and are long since out of style. But styles mean nothing to the chil-

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dren, and what a revel they can have poking over these old things, picking out those they want, and finally dressing up in them and parading all over the house and yard and even the block! How the little girls love to hold up their trailing robes and with what a grand air the small boys balance their stovepipe hats and plunge their hands into the pockets which come below their knees!

But even when there are not these supplies of dresses and suits, there are always scraps of cloth, scarfs and shawls which lively youngsters will seize upon and make into fantastic costumes in which they delight to show off.

The older children of seven and eight will frequently like to imitate favorite characters in stories or in real life. Little Margaret, in a faded crimson shawl, may be the Queen of Sheba about whom she has heard in Sunday-school and Jack may easily fancy himself Jack the Giant Killer or General Pershing, or his most adored uncle in one of his big brother's old uniform coats. By encouraging this tendency Mother will not only provide entertainment for the children for many a long afternoon or holiday, but will arouse their interest in the famous characters in fiction and in history about which they will later wish to know. The possibilities for dressing up are, indeed, almost limitless and if only the children are cautioned to be careful of the more precious garments, a great deal of the care of the small boys and girls will be taken off Mother's hands in this way.

A USE FOR CAST-OFF GARMENTS

QUOITS

Everybody who has ever been on a picnic knows that there is no more popular game than quoits. All the very small boys look on enviously while their fathers and big brothers toss the horseshoes over the stake and long for the time when they will be big enough to play too. And all the little girls are sure that they could play it if only given the chance. And Mother can give them the chance.

A ball of heavy twine, or a bunch of it taken from the box where cords from bundles are carefully put away for future use, and a cardboard mailing tube will answer in lieu of horseshoes and stakes, and will also make it possible to play the game either in or out of doors. The string, if braided into heavy strands—and this will take up a great deal of time on a dull day—will do very well for quoits and will be light enough for even the very little tots to toss. With these in place of iron rings, there can be no danger of small toes being hurt or knees skinned when the tosser takes a poor aim.

A QUOIT RING

The children stand on the firing line, which can be marked by chalk or a string line or a tick, and throw in turn at the mailing tube, the object being to get the string ring around the tube. This

Plate used
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counts ten, but as only the expert tosser or the very lucky one does this very often, it is well to mark a second and third circle about one and two feet from the tube which will count five and three respectively for the quoits falling within its limits. In this way a very interesting contest can be held. If all tossers make an equal score, the one being nearest the stake in each instance will receive one extra count, thus winning that particular throw and putting him one ahead on the final score.

For the littlest tots, who could not keep score, the one who gets nearest the stake will be the winner on each throw. This will amuse them quite as much and keep them interested for a long while.

CLOTHESPIN DOLLS

A WRITER once observed that if nature had not already provided for babies, little girls would invent them. At any rate little girls manage to find possibilities for doll-babes in every possible object. Clothespins are as easily manufactured into dolls as anything, and the mother who provides her small daughter with a half dozen of these household articles, some crêpe paper and a ball of string is sure to find little Mary with a whole family of dolls when she next looks in on her. The crêpe paper is in gay colors, preferably, and tied with a ruff effect around the "neck" of the pin. A hood of the same or different-colored paper is made from a small square, all four corners gathered around the neck by a string. Features are then painted in on the little wooden face with pen and ink, or if Mother does not deem it safe to leave the ink pot with the child, a pencil or colored crayon will serve the purpose. The Father Doll may be provided with trousers by using the forked ends of the pin as legs, tying the trousers around the middle of the pin, and using a black paper as a coat, tied around the neck. Hair can be penciled in on the flat clothespin top.

The Mother Doll may easily be provided with a train on her dress, and the little dolls with sashes either of string or paper. A maid can have a scrap of white paper to serve as an apron tied around her waistline.

POTATO TOYS

EVERYBODY knows that potatoes are good for children to eat, but many people are unaware that they are also good for children to play with. With a few toothpicks or matches the most ridiculous but very lovable people can be made out of these brown vegetables. With the tiny, spindling feet and thin, poky arms, formed by the little toothpicks, the potato people look like humpty-dumpties, the queerer they are shaped and the more eyes they have, the more comical and amusing they are.

A parade of potatoes can be arranged by the children who are old enough to take an interest in such things. By placing the hands and feet at different angles, and choosing different sized potatoes, a procession of the most varied and interested types of people can be formed which will afford no end of fun to the children.

Still further amusement will be gotten from making faces for these potato people. Little bits of matches stuck at the proper places in the brown face, will form eyes and teeth and transform the humpty-dumpty to a Jack-o'-lantern with a grinning mouth or a moon face or a likeness of any of the funny pictures in the papers.

If Mother can trust the children with a knife,

Plate used
in H. U. B.
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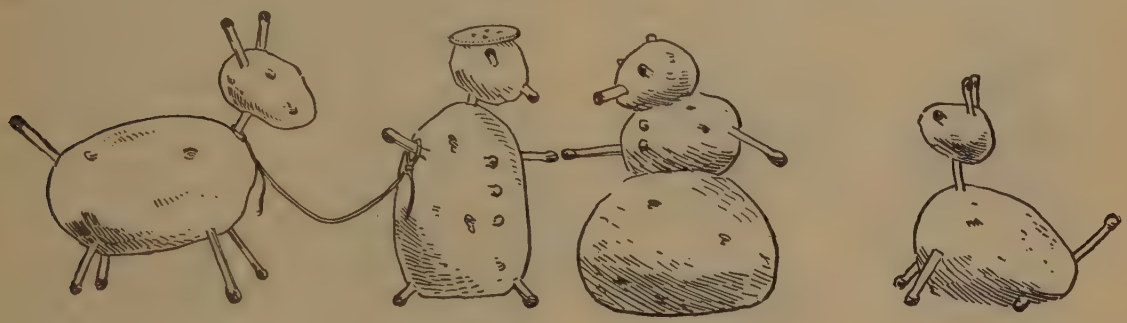
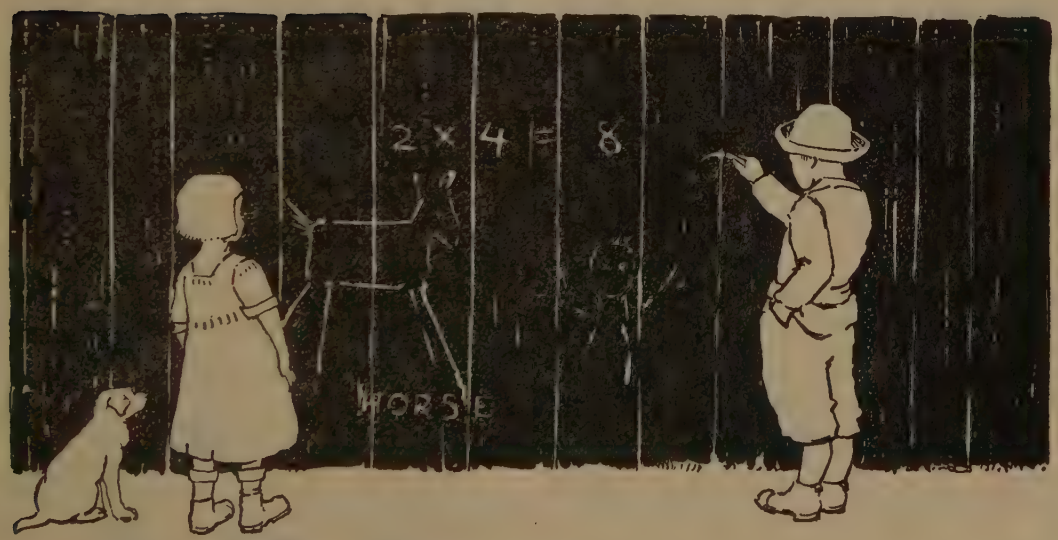
they can make another game by pealing off the skin on top of the potato's head, making him a blond or bald-headed humpty-dumpty. They can also carve out a neck and a waistline and make a very shapely little creature. The pealings, too, afford entertainment to the children who can write if they cut them off in the shape of letters or figures. Indeed, the little potato is a source of endless fun and entertainment, when one gets to know him well.



THE BLACKBOARD FENCE



As soon as the children are old enough to go to school or have older sisters and brothers in school, playing "teacher" is a favorite game. A blackboard is almost essential and unless Mother provides some alternative she may find the front sidewalk or the smooth plastered walls of the bedrooms marked up with arithmetic and spelling lessons. If there is a board-fence in the backyard, the day is saved, for the older boys can paint this black with a bucket of paint, and the children can be provided with chalk for their "blackboard work." With the children absorbed in their blackboard, sufficiently removed as it is from the house, yet within easy range of Mother's watchful eye, she is free to go on with her baking or ironing, untroubled by the plaintive whines of the little boy or girl who "doesn't know what to do."

Plate used
in H. U. B.
Vol 6 766 p120

CORK-AND-GLUE DOLLS

Long corks, short corks, fat corks, tiny corks, all should be kept for the kiddies to make cork-and-glue dolls. The short fat ones make the heads,

PATRICK AND BRIDGET FROM CORK

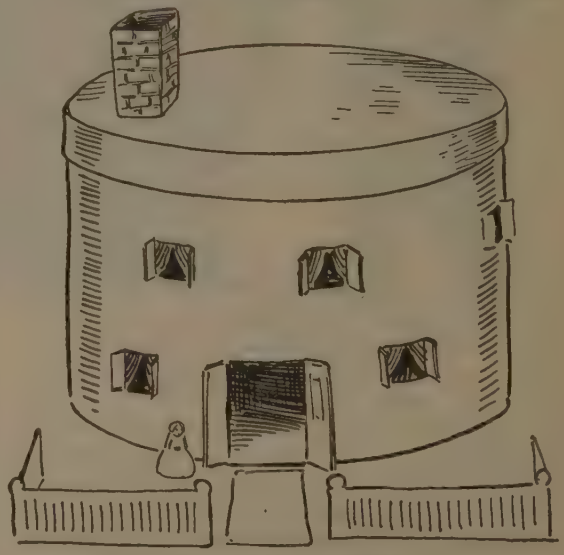
the long thin ones make the arms and legs, and the larger ones form the bodies of the doll. Glue is used to keep the various parts of the doll's anatomy together. Once the form is finished, the fun begins, because after all the most interesting part of doll play is dressing the doll. The scraps in Mother's sewing basket or crêpe paper will probably be called into service for the wardrobe, and if the little girl does not like a cork face on her doll, she will utilize one of the white scraps of cloth for a face, instead of penciling features on the cork. The square of white is tied over the head, and the eyes, nose, and mouth marked in with ink.

If the cork is used, some amusing little figures can be made. A high hat can be made of a long cork inked and tied with a red ribbon, the rim being made of paste-board, and a funny cravat can be made of a narrow white piece of white cloth tied round with a red or green string. Trousers are easily made by cutting a few inches in the middle of a doubled piece of cloth and then sewing up the open edges. A swallow-tailed coat can be made of another bright-colored cloth, and a cigar, consisting of a piece of a match inserted in the cork mouth. The results invariably serve to amuse the kiddy for hours, as the "funny doll" seldom fails to please.

THE BANDBOX HOUSE

To the child who likes doll fittings few toys give quite as much pleasure as the doll house. If he does not own a ready-made one, he wants to make one himself, and this is easily accomplished by making use of old bandboxes found about the house.

Windows are cut in the box—the exterior being all we are concerned with,—and usually the kiddy wants "upstairs and down," so two rows of windows are cut out. Yellow or red tissue paper is used to paste over the windows on the inside or tiny curtains made of white cheesecloth are pasted on the windows, parted in the middle, and drawn back with a piece of cord. A door is made downstairs and long portières of cheesecloth can be made, or instead of cutting out the entire door, a slit can be made across the top and down the middle, doorknobs of shoe buttons or paper tacks stuck in, and double doors evolved. The same thing can be done with all of the windows, the pasteboard being pushed back on the outside to give the effect of shutters. The lid of the box makes the roof of the house, and here a hole can be made and a chimney of cardboard folded to make a long square tube inserted. Red crayon will outline bricks on the chimney. A walk can be laid out with strips of cardboard leading up to the door, and a cardboard fence may encircle



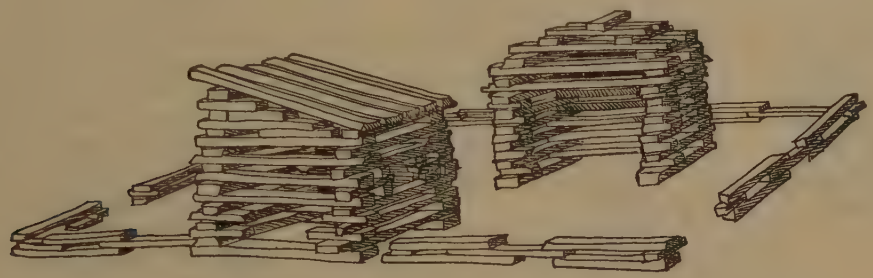
A BANDBOX HOUSE

the "yard." Here, in the Bandbox House, the littlest doll will probably be found "at home."

Plate used in H. U. Bc. Vol 767 6 p122

BUILDING WITH KINDLING WOOD

JOHNNY will find that staying indoors and "keeping out of mischief" isn't half bad if Mother explains to him that the pile of kindling wood in the wood box may be an embryo garage, house, or barn.



A KINDLING WOOD HOMESTEAD

Spreading some newspapers over the floor in order that the wood will not make unneccessary confusion, the child begins laying out his house. There can be a wide front room with a small wing in the rear made of the shorter sticks. These are built log-cabin fashion until one reaches the eaves when the sticks are laid straight across the edifice to form a roof. A fence can be built around the house, and the barn, higher and larger, built a foot or so away from the house. Sometimes Johnny will want to make two stories on his house and this is easily done by using the roof as a foundation. A small flag can be stuck on the roof of the house, and if a sloping roof is desired, three sides can be built up on the "second floor" and sticks then laid from the open end up to the back. Better still, the sticks of one size can be lined up horizontally along one wall extending a few inches above the walls, and then cardboard used as a roof, sloping from the horizontal row to the log-cabin walls. The triangular shaped openings which this leaves at each side can be partly filled with kindling wood arranged horizontally in "steps" to suit the lines of the roof, leaving apertures for windows.

PAPER CHASE

THE paper chase is usually associated with long, cross-country runs when the bigger boys and girls go off on a Saturday or a holiday for a two-hour chase. But paper chases can be adapted to the smaller children as well and may be played within even such narrow confines as the house if the day is too rainy to permit them going out of doors.

To make an indoor hare-and-hounds game, the pieces of paper that make the trail should be small—about two inches square is good. The hares start off first while the hounds close their eyes until five minutes head-start has been given their opponents. The hares then wind around in and out the rooms, all over the house, if Mother will permit, dropping their bits of paper as they go, behind the chairs, under the sofa, between the table legs, anywhere that will make a difficult trail to follow.

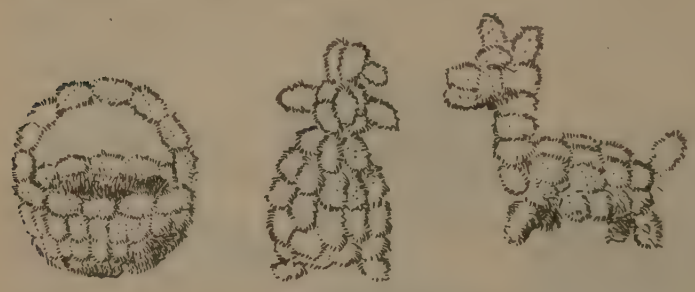
The hounds start in at the end of the five minutes and they must not only follow the trail that has been made but must pick up all the pieces of paper dropped by the hares. This will, of course, take longer than just discovering the track of their opponents and it very often happens that the hares reach home before the hounds have caught up with them. It is then their turn to be hares again, and these they will continue to be until the hounds have overtaken them on the chase.

While the smaller children can play the game very well in the house, it is much more interesting if they have the whole yard or even two or three neighboring yards in which to hold their chase. The one point that Mother must always insist on in teaching the children this game, is that the hounds must be sure to pick up the trail of papers left by the hares. If any scraps are left on the floor after the hounds catch up, the victory does not count for them, but for the hares.

Plate used
n H. U. 768
Vol 6 p124

BURDOCK BURR TOYS

Burdock burrs are like the little girl with the curl in the middle of her forehead, "when they are good they are very, very good, but when they are bad—— But Mother wants to know about their being very, very good, for she has had enough experience of their horridness when little Daughter's curls get caught in them or young Son tumbles into them with his woolly sweater on. And nothing could be nicer than burdock burrs when it comes to making toys. Even the tiniest children can make baskets, tables, chairs, balls, crosses, dishes, and all sorts of simple articles by ticking these soft fuzzy burrs together.



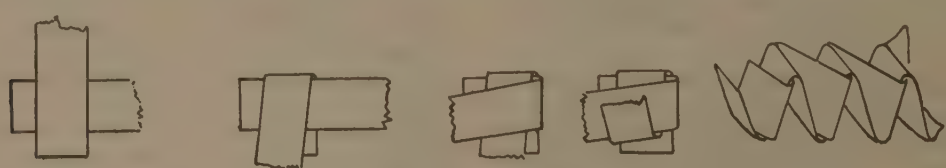
BURDOCK BURR TOYS

The older children can make figures of men and women, dolls, lamp shades, and any number of more complicated shapes by a very careful molding of these pretty burrs. It will not only provide very interesting entertainment for them, but will be a splendid training in inventiveness and careful handiwork. Mother will find that once the children become interested they will become very eager to make new and different sorts of toys, each trying to outdo the other in the number he can construct.

PAPER CHAINS

One of the easiest ways for the kiddies to amuse themselves in the house is in making paper chains. This is one of the first things taught in kindergarten work and requires very little in the way of equipment—simply large squares of different-colored paper. The paper is first cut into strips about an inch wide and as long as the size of the paper permits. In making ring chains, these strips are in turn cut into two-inch pieces, the ends being pasted together to form a hollow paper ring, after being drawn through the preceding ring. Chains of all lengths are made, the different colors being used to give a rainbow effect. For children's parties these paper chains make an attractive decoration, and can be hung from the chandelier, and around the walls of the dining-room where the party is being held. The strips can vary in length and width according to the size of chain link that is desired.

THE RING CHAIN



THE FOLDED CHAIN

Another way of making paper chains is by folding two long colored strips. The two strips are placed at right angles to each other, the one

Plate used
in H. U. B.
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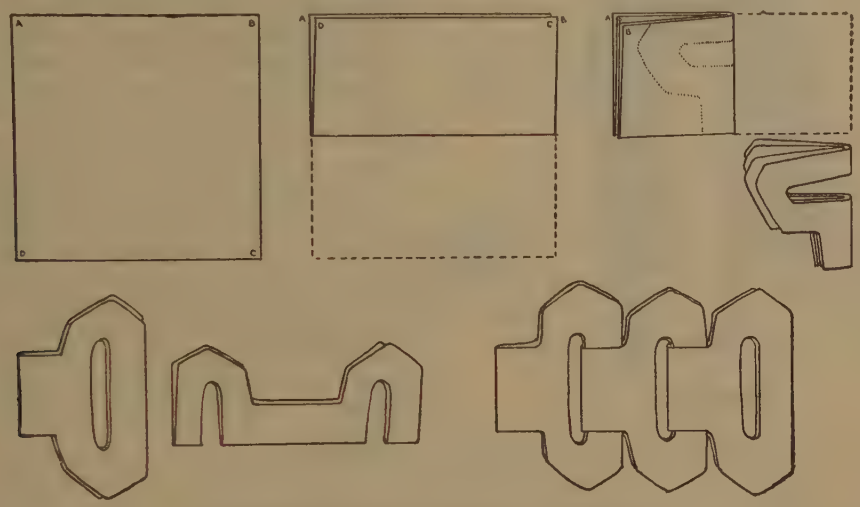
overlapping the other and folded over or pasted to make it secure, for beginning the chain. Then the bottom strip is folded over the top strip, making a neat square; the other strip is folded over again, and so on until a long chain is completed.

Chains may also be made without scissors or paste. Each link is made from a square of paper. First fold the square into quarters; holding the four loose corners in the left hand tear out a shape like a figure five upside down. Unfold



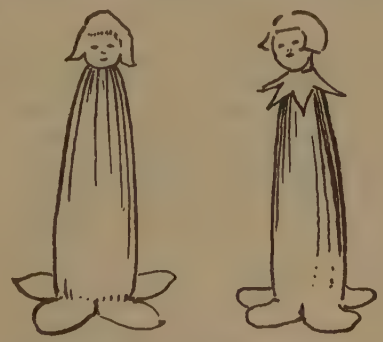
A CHAIN WITHOUT PASTE OR SCISSORS

To make it a long chain, paste new strips to the old, end to end, as fast as one is used up. One strip of blue or purple and the other of yellow, and similar color combinations, make pretty chains that will delight the child. Here is a good opportunity to teach a lesson in color-harmony.

once, and the first link is ready. Make a second link like the first; unfold this entirely and then fold in half the other way. Now slip the second link through the opening in the first, open out, and fold over like the first link. The third and succeeding links are treated like the second.

TRUMPET VINE DOLLS

The trumpet vine that clambers over the kitchen porch has more uses than simply that of making the porch beautiful in summer, for the long slim blossoms can be made into lovely little flower dolls. Heads can be cut from fashion pages of magazines, leaving a short stub to be fastened to the neck of the flower, and a charming array of flower-garbed paper dolls will soon be on display, for the other children to admire. Perhaps the little girl wants to have her flower children dressed for the street or for Sunday meeting. Then a part of the leaf is made into a little bonnet and fastened on with a twig or firm stem. A green cloak is made of the leaf, and this too is fastened about the neck with a twig. Sometimes dandelion faces can be used on the trumpet blossom, with the stems thrust in the flower for arms. A boa of three-leaf clovers can be linked together and draped around the shoulders, and sometimes a fringed cape of blades of grass all fastened to one longer blade which is loosely tied around the shoulders of the doll, makes pretty contrast to the red petals of the flower. Games with



TRUMPET VINE CHILDREN

flowers heighten the child's instinctive love of beauty, although he should always be taught that things that grow are to be admired and not destroyed wantonly.

Plate used
in H. U. B.
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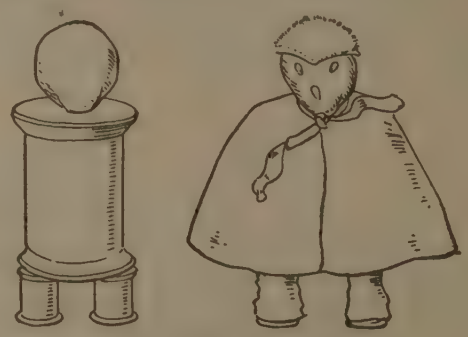
THE MAGNET

The magnet is sure to fascinate the child, for he is bound to be interested in the queer little tricks of nature and science. Picking up the small steel bar with his magnet is of course the first thing that presents itself in playing with it. Then it is fun to find what objects the magnet will attract and see at what distance the attraction will begin to be felt. When Mother is dressmaking she will find willing helpers in cleaning up the inevitable débris of pins, by asking them to see how many pins the magnet will pick up. Other ways of amusing oneself with the magnet will be found when the child has become acquainted with his new toy and discovered its possibilities.

There has been thought out by a scientist a plan for controlling boats from the shore by means of electricity. As the little boy uses his magnet to control his metal boats as they float in a tub of water, he is practicing the principle used by the scientist.

DOLLS MADE OF SPOOLS

Many and varied are the toys that can be made with empty spools combined with boxes, and other odd pieces around the house. Dolls are as easily made as anything else. A large spool is chosen and cotton stuffed in a piece of cloth used as a head, the ends of the cloth being drawn down the hole of the spool to insure the giddy young doll against losing her head. A marble can be substituted for a cotton head, the cloth being used in the same way, with features marked on with lead pencil or crayon. Arms of smaller, slender spools or matches can be glued to the wide neck of the spool body and the legs can be made in the same way, glued to the bottom of the spool. Then the scrap-basket is gotten out and odd pieces of silk and ribbon called into service for the making of a proper costume for the lady. Crêpe paper can be used as well, although for this sort of doll cloth garments seem to work out better. Black ribbon or strips of the cloth can be wound around the match or spool legs for stockings with boas of infinitesimal pieces of string. A pasteboard hat with a ruffle of crêpe paper can be made and easily stuck on the head if it is of cotton. With



A SPOOL DOLL

these spools the little girl finds a method of increasing her doll family that is entertaining and at the same time does not touch her small savings bank.

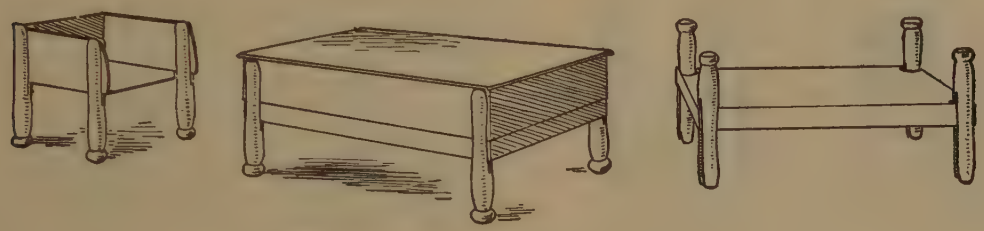
TOYS MADE OF CANDY BOXES AND CLOTHESPINS

The resourceful child will find that he can make something out of most anything—including candy-boxes and clothespins. Cut a pound or half pound box in half, cut slits in the four corners, fasten in four clothespins for legs, and you have a first rate doll chair, the small upright pieces serving back and arms. The table is even easier to make, for the whole box or lid is used, with the pins in for legs again. Beds are made in the same way, only the pins are inserted but half way to leave four posts above the bed.

Probably the most fun of all is in using the

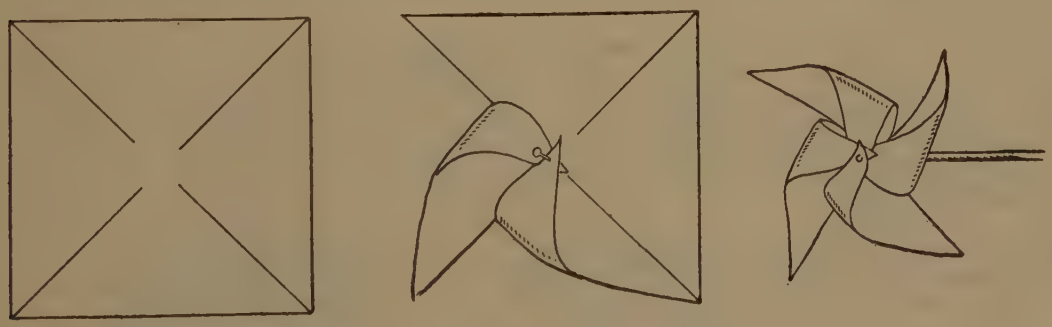
Plate used
Vol 6 771 p128

clothespins as railroad ties, interlocking two for each tie and placing them a clothespin's length apart along a track of pins. Then use a small candy box as a train, or even use two or three so that there will be plenty of coaches to take care of the paper doll passengers. On the engine clothespins are used for smokestack and whistle. The engine and coaches are attached to each other with a piece of string, and the whole train is drawn around the track by a string. Wagons with wheels that won't go around but at least look like wheels are made by thrusting four clothespins in the four corners on the lower edge of each box, half of the forked part of the pin being on the inside of the wagon and half on the bottom, with the tiny knobs of the pin showing on each side as the wheels. A broken pin can be stuck in the upper part, and we have an auto!



PINWHEEL BAZAAR

Any school-teacher will probably assert that pinwheels are an abomination and a perfectly useless toy, due to the fact that as soon as Tommy learns how to make them he introduces them into the schoolroom. But there is nothing to prevent the kiddies from playing with them outside the study room, for they provide a great deal of fun. A square of any size is cut from a piece of paper, —the more colors one has, the better,—and cuts are made toward the middle from the four corners of the paper. One corner of each of the four segments is folded to the center and there all four are caught with a pin to the stick. The children hold these against the wind and the wheel whirls around gayly to their great delight.



Part of the fun of pinwheels is in having bazaars. Here Tommy arranges his array of brightly colored pinwheels which he has made and sells them to the other boys and girls for ten pins or any other fixed price. Some sell for pins and others sell for colored paper or the stick, the idea being to get through the sale enough equipment for more pinwheels to start another bazaar.

Having sold out, "boss" Tommy sets to work with his helpers to making more pinwheels and thus the chain goes on endlessly until some new sport is introduced into the play time. Sometimes, as a drawing card for the bazaar, a large figure X is made of two pieces of kindling wood, the center being nailed to a tree or post. On this the paper parts of the pinwheels are stuck so that the wind makes the wooden wheel turn slowly and all of the brightly colored pinwheels whirl around with it. Nearby Tommy has his counter and the shoppers make their selection from the display wheel and are supplied from the "stock" room under the counter.

Plate used
in H. U. B.
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TRANSFORMATION SCRAP-BOOKS

Almost every mother can remember when she used to be invited to birthday parties and be entertained by comic lantern slides thrown on a big white sheet against the dining-room wall. Well,

TRANSFORMATION SCRAP BOOK

the transformation scrap-book will give the children just as much fun without all the expense and trouble of a magic lantern.

The scrap-book, which may be a fine one bought at the store or one made at home by binding loose leaves of heavy paper together, is first made up just as any ordinary scrap-book is. Pictures of men and women, of boys and girls, of animals and statues, of furniture and buildings, of streets and railroad trains, are carefully pasted in. When the book is filled, Mother or one of the older children takes the scissors and cuts each page across from left to right in three parts, which may be equal or not, as long as each section is the same throughout the book.

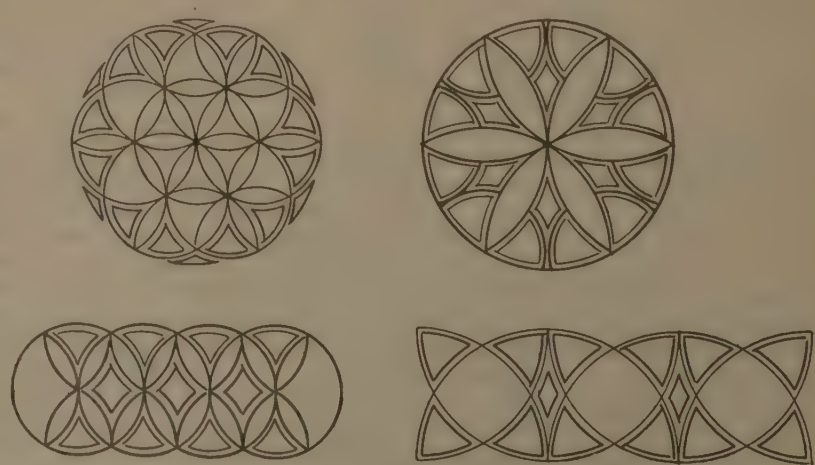
Now the fun begins. Using the top of one page, the middle of a second page, and the bottom of a third page, some of the most ridiculous pictures are made. The children will go into shrieks of laughter to see a bearded gentleman with a tall silk hat, for instance, placed on the body of a very thin lady with a shawl who walks on the feet of a little boy wearing socks. With just this as a suggestion, it can easily be seen that any number of extremely funny combinations can be made. Page four at the top may be a pretty young lady who, by turning to page five for the middle part of the picture, appears to be dressed in a sweater and holding a football in her hand, while page six has her garbed in rubber boots wading through a brook.

For the transformation scrap-books, figures of people or animals are much the best, as other pictures are not apt to give so funny an effect when changed about. But whatever is chosen, it is sure to amuse the children who never tire of laughing at the funny pictures they create.

COMPASS (DIVIDERS)

For the children who are big enough to handle a compass without jabbing the sharp point into their fingers, the compass is a very entertaining as well as very instructive plaything. With a few large sheets of paper,—wrapping paper will do, if there is not a large supply of scratch paper in the house—the children can make any number of different figures and at the same time learn a great deal about drawing. Placing the sharp end of the compass firmly on the paper and turning the other penciled end about it as a pivot, circles of all sizes may be made by turning the little screw at the top of the compass which makes the two arms separate at any angle desired.

The children may cut out the circles if they



FUN WITH THE COMPASS

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like, or they may make drawings of them by putting in spokes, as if they were wheels interlooping different circles, until they have a chain, or sketching in moon faces or human faces if they are old enough or have a talent for drawing. This game will, of course, appeal more to the studious or quiet child than to those who are more active and vigorous, but it is a particularly good pastime for a rainy day and when measles come a-visiting.

MAKING COSTUMES

"All the world's a stage," said Shakespeare, and it is surely true that from the time children are old enough to talk they want to dress up and pretend that they're some famous heroine or hero or some very much loved person they know. This is their way of having dramatics.

A few very simple materials will be enough to make very interesting costumes if the children are patient enough and imaginative enough to put them together. With the poker for a sword, and a red sash made from Mother's cast-off wardrobe or an old curtain or something of the sort and a cocked hat with a feather—the hat of paper or a discarded one of Father's with a chicken feather stuck through it—and we have a young prince as dashing as any in the fairy books. A portière, an old cloak of Mother's, an improvised crown of colored paper pasted on cardboard, or flowers, and we have the fairy princess.

If Mother has any colored crêpe paper, most elaborate costumes may be made by pinning or pasting strips of red and blue and green in the shape of skirts or little cloaks and caps. Fairies, with short dresses of green; Little Red Riding Hoods, with a long red cloak; Little Boy Blues with a blue coat—a strip for the back, one for the front, pinned together under the arms, and a long, narrow strip pinned or pasted on the inner seam of the arm make a very passable jacket—and blue trousers made like the sleeves of the coat,—all the characters of the favorite stories may be represented with these paper costumes.

If Mother is too busy to suggest costumes herself, pictures in books, especially those in the Boys and Girls Bookshelf, will furnish excellent models which the children will be very quick in imitating. The more they are left to their own initiative, the more amusement they will get out of it. Some of the results turned out by childish fingers will show marvelous ingenuity.

PUSSY WILLOWS

Pussy-willow-time is the signal for all the kiddies to bring home armfuls of the furry-budded stalks for Mother to put in tall vases about the house. The little buds lend themselves easily, also, to Easter card making. Mother provides the children with colored cardboard or a heavy quality of drawing paper on which they can put their own colors with crayon. Sometimes they like to make simple little pictures of trees, a house, or an easy design of that sort, and then color it with their

Plate used
in H. U. B.
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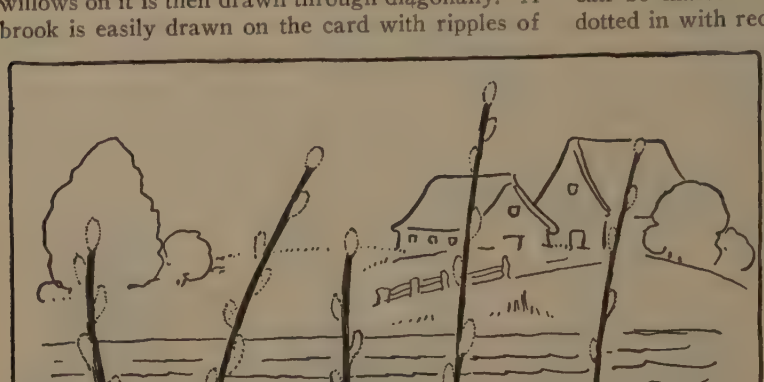
crayons. A tiny twig with a cluster of pussy willows on it is then drawn through diagonally. A brook is easily drawn on the card with ripples of blue crayon, and along the bank a whole row of the pussy willow stems can be stuck in, pin-fashion, to give a realistic effect.



Squirrels and bunnies, too, can be traced on the cardboard from the child's drawing book, and if the supply of pussy willows is plentiful, the body can be massed in with the buds, the eyes being dotted in with red or blue crayon. The twigs are stuck in with pins or paste, first along the outlines and then in the middle, the general effect being a gray, fuzzy little animal that is sure to demand quite as much petting as a live one. If there are only a few of the buds, the outline alone can be done in the pussy willows, with the ears and tails filled in.

The pussies can be pasted to a card and heads and tails added with crayons; these will be very real-looking pussies, especially if a fence is drawn first and the willow pasted on the top rail.

Tiddledywinks can be played with the buds that drop off, using a tumbler as the pit. The fingers are used to snap the pussies into the glass, the child endeavoring to get all of his buds into the goal.

PAPER MONEY

A PENNY and a nickel will serve as models for the kiddie's paper "mint." He places a piece of paper over the coin and goes over it not too heavily with a lead pencil until the figures on the coin become visible on the paper. It is best to use the side of the coin on which the denomination is engraved, for convenience in making purchases with the paper money, at the playroom store. The paper is then cut out and pasted on a piece of cardboard of the same size in order to make the counterfeit currency serve its purpose a little longer. Usually each child wants a large supply of the paper money, and once the money is divided, playing store is in order. One child gets all his belongings together behind a counter, improvised from a doll table or from a washbench, and all take turns being storekeeper and shopper. Sometimes the paper idea is carried out even into the store supplies. Cans of soup, bread, pies, crackers, and indeed all sorts of food are illustrated in the magazines and these can be cut out for the shelves of the grocery store to be sold to a prospective customer. If several children are playing the game, there may be two or three other shops besides the grocery store. Automobiles can be cut out of the magazines for the young auto dealer to exchange for a large supply of paper money. Someone else may have a clothing store where ladies' dresses, cut from the fashion plates and headless unless otherwise desired, are on sale.

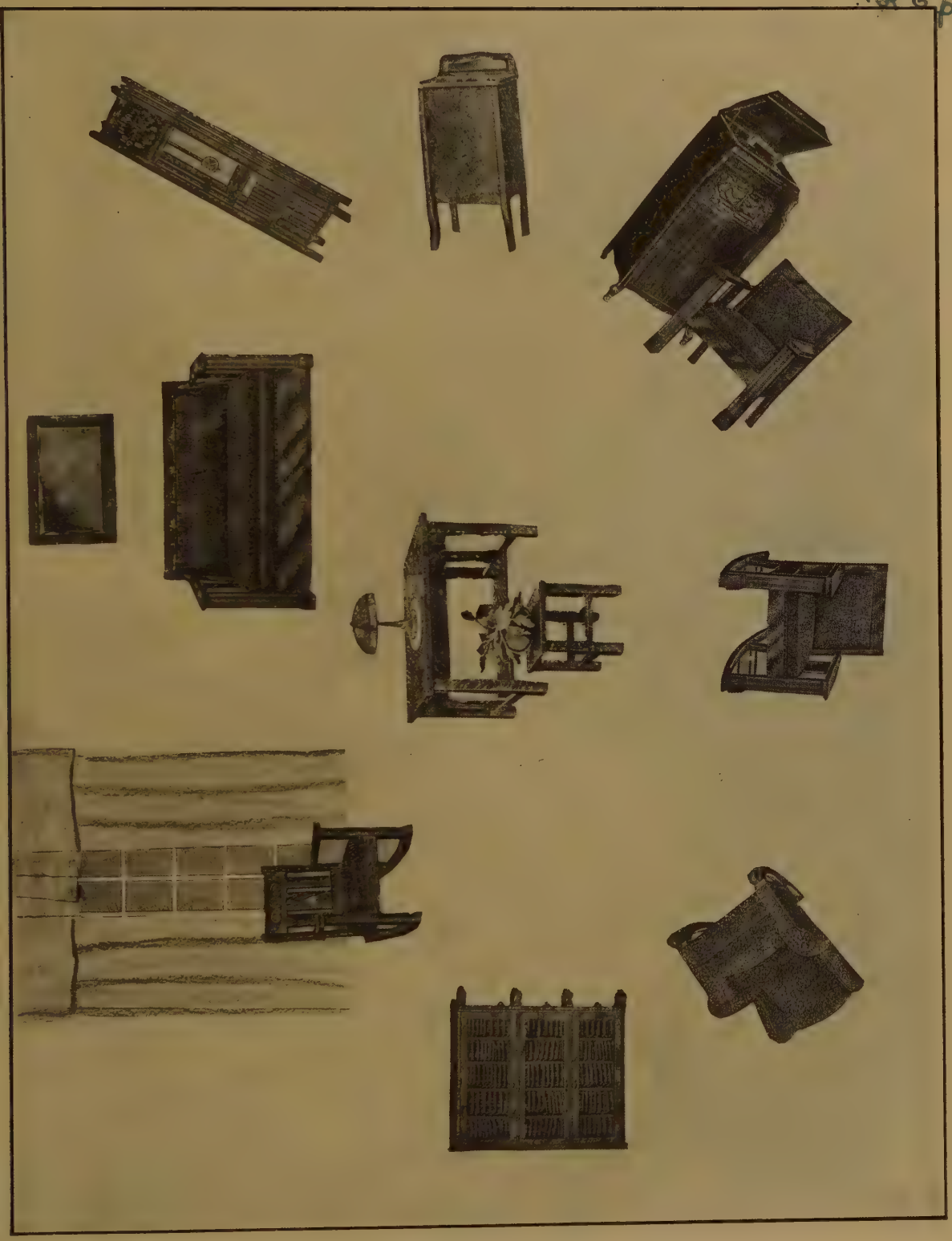
The advertising pages of the magazines will give the kiddies many ideas for stores where they may play shopkeeper, and dispose of their pocketfuls of homemade coin.

Besides affording much amusement, the game has its commercial value in teaching the kiddies values in business.

CREATING A PICTURE

"CUTTING-OUT" is a favorite pastime of children, and Mother can be assured of getting her own work safely finished if she provides the kiddies with a pile of old magazines and a pair of scissors. Two or three sheets of cardboard are helpful in the game of creating pictures, bringing out the general design sharper as well as keeping the bits of clippings off the carpet. Mother explains to the child that he—or she—is to cut out a number of objects and then collect them

Plate used
in H. U. B.
V. 8 p. 137



THE LIVING-ROOM OF A PAPER-DOLL HOUSE

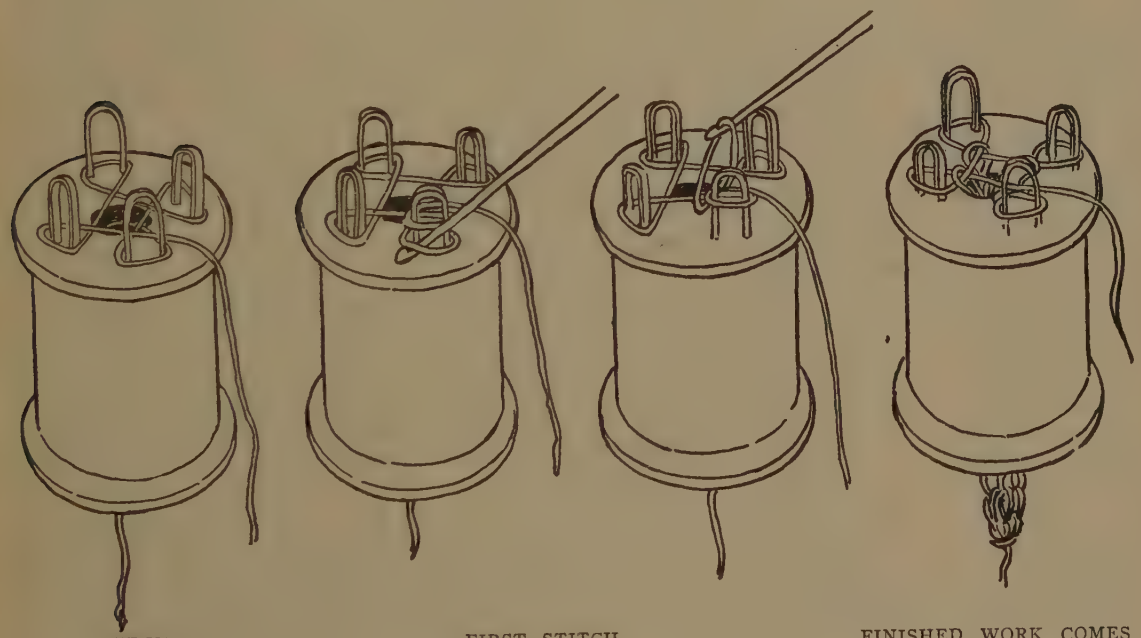
Plate used in H. U. B. 775 p 133

into one picture on the cardboard, either pasting them on for the scrap-book, or simply laying them on and changing them according to fancy. For instance, a figure is cut from the fashion sheet, and placed by the side of a rocking-chair picture, cut from the advertising section. A picture of a victrola is placed nearby, a lamp on the table, a davenport a little in the background, a picture "hung" here, the print of a doorway with curtains at one side, and thus the child has created a picture of a living-room. He can have as many figures as he likes, a man from the overcoat ad., a child from the soap ad., and so on.

Outdoor scenes are as easily managed, for there are always trees, flowers, church-buildings, and residences illustrated in the magazine pages, either in the advertisements or in the fiction department. The thing is to select and arrange these so that they will appear in proportion when placed on the cardboard. A figure, clad in outdoor garments, a dog, or an automobile can then be put into the picture, as the child usually likes to have some evidences of life about the final result. The clippings can be put away in a scrap-book when the child wearies of the game, to be arranged in some other fashion next time.

SPOOL KNITTING

Spool knitting is a pastime as old as our grandmothers and great grandmothers, and will probably continue to amuse children for centuries to come. All that is required is nimble fingers, concentration, a spool, a ball of string, and a few double-headed tacks. An empty spool with a large hole is chosen and on one end of this four—or as many as are desired—double-headed tacks are fastened at equal distances from each other. The end of the string is drawn through the hole extending an inch or so below the spool. It is down this tail-piece that the knitted rope comes as the work progresses. The string is crossed around the tacks, once, and the loose part which comes from the ball is laid on the outer edge of the spool, behind the tack. It is drawn through the loop already on the tack, taking its place and permitting the first loop to slide off toward the center of the spool. A crochet hook, hairpin, or piece of wire is used to lift the stitch over the hood, and the work continued until the cable-like knitted piece resulting is as long as is necessary for the object in mind.



SET-UP — FIRST STITCH — FINISHED WORK COMES OUT AT THE BOTTOM

One of the easiest things to be made from

Plate used in H. U. B. Vol 6777 p 136

PAPER DOLL HOUSE

FURNISHING a paper doll house is quite as exciting to the children as furnishing a real house is to the grown-ups. And it is far more fun, for the children do not have to think of the expense at all. A dozen or so newspapers, a magazine or two and a pair of scissors and some paste, and the children have all the materials necessary for making the most beautiful house.

Every paper and magazine has a large number of pictures of all kinds of furniture in its advertising section and in the illustrations of stories and articles. First, the children take the hall. They pick out a pretty mirror, a rug or two, a hatrack, perhaps, a clock, and if they are particularly inventive they may even cut out umbrellas and whisk brooms and various other articles that may be found in the hall.

Then there is the dining-room. Tables, chairs, china closets, buffets, sideboards, dishes, silver, glassware—there are a host of interesting things to fill a dining-room. And on they go from room to room. The sitting-room will keep them busy for a long while. Everything from the big center table, to Mother's sewing basket and Father's pipe may be put in here. The bedrooms and nurseries will also be great fun.

As the furnishings for each room are found, they are cut out and pasted in the proper places on a big sheet of white paper or stiff piece of cardboard. Then the sheets are placed together in the proper positions until the children have an entire house for their paper dolls to live in.

For the smaller children who have not the ingenuity to pick out furniture, very attractive houses may be made by cutting out pictures of rooms, already furnished and placing them side by side to form a house. For the girls especially, who will have most of the task of furnishing and arranging their future homes, this game will be most helpful.

SKIRTS MADE OF LONG GRASSES

DRESSING-UP doesn't have to be up in Grandma's attic in order to be great fun for the kiddies, for they can get almost as much enjoyment in dressing themselves up in grasses. Long blue grass is tough and lends itself to considerable tying and untying without tearing. The kiddies use a heavy vine—grapevine or long grasses braided together to give sufficient strength, as a belt and on this the blades of long grass are tied, fringe fashion, to make the skirt. Sometimes shawls are made in the same manner. The costume is great sport when the little boys are playing Indian, or savage, and in impromptu outdoor theatricals when dressing-up is in order but the attic is not accessible for the regular dress-up costumes. Children, moreover, are always happiest when they have invented their toy or game themselves, and in making the grass costumes they have this creative desire satisfied. Plaited wigs of grass can be made for the boys and then "scalped" by some ferocious playmate who happens at that moment to be an Indian, or the braids can be used as cues when the backyard is China. Other games and ways of using the grass will suggest themselves from time to time to the children.

PEANUT HUNT

HUNTING for buried treasure has always been one of the most fascinating things in the world and as soon as the children are big enough to read they want to imitate Captain Kidd and the other adventurers who went out in search of hidden gold and silver. A peanut hunt has very much the same idea and arouses the same excitement and interest. For entertaining a party or

626 P138

even three or four children there is no more captivating game.

The children first gather in one spot, which shall be a sort of home base, and draw lots for who shall first be "it" and hide the peanuts. This done, they cover their eyes for five minutes, or whatever time shall be decided on, while the contents of a bag of peanuts are hidden all over the room and over as many rooms as Mother will let the children play in. Behind the clock, under the sofa pillows, in corners, back of pictures on the mantelpiece, in vases, everywhere where they will not be too conspicuous the peanuts are put.

When the five minutes are up, the children start hunting. Ten or fifteen minutes is allowed for the peanuts to be found. The boy or girl who has discovered the greatest number is, of course, the winner and has the privilege of being "it" the next time.

FLOWER CHAINS

Just so soon as the first daisies have appeared in the fields, the fun of making flower chains begins. Mother has only to give a very short lesson, and the children will be expert chain makers, vying with each other to see who can form the prettiest and the longest chains.

The chains may either be little short ones—just long enough for a bracelet or a necklace or a crown—which each child will make by himself; or they may be quite long ones, long enough to jump rope with or to make a sash of or to twine about the porch railing. These long ones the children will make together and a great deal of fun they have, sitting in a circle working with their pretty flowers.

If chains of any length are to be made, it is better to have the children take turns picking the flowers. Of course, they will all start in together, but as soon as each has collected an armful, it is a good plan to have half of them begin on the chains while the other half go on picking and bringing in fresh flowers. In this way, no one will get tired of the game and the flowers will also be fresher to work with.

The making of daisy chains is very simple. The flowers are wound around each other with the heads near enough together to make a solid rope of flowers, with only a little of the stem showing. If the children are working together and want a very thick chain, the heads should be bunched quite closely, but if only a necklace or bracelet is to be made, a single arrangement of the blossoms is quite sufficient.

The clover chains are, perhaps, the prettiest of all. They not only have a charming color combination, but a sweet fragrance which makes them particularly suitable for necklaces and wreaths and bracelets. They are made in the same way as the daisy chain though they are never so thick or long, because the blossoms are smaller and the stems shorter and more slender. By twining together several chains, caps and scarfs may be formed and little coverlets for the doll's bed, or blankets for the toy horses.

The dandelion chains are constructed just as the clover. A very beautiful effect may be gotten by combining these two flowers, the gold of the dandelion blending most charmingly with the purple and white of the clover.

While grass chains are not so beautiful in color as the others they are perhaps the most fun to make. These are made by braiding long grasses together. A number of blades are taken for each strand so that the chain will not be too stringy and thin. Care must be taken to join the new strand to the chain before the last is finished or else the chain will pull apart. Grass which has seeded and looks like wheat makes most attractive chains. The fuzzy heads are left standing above the braid.

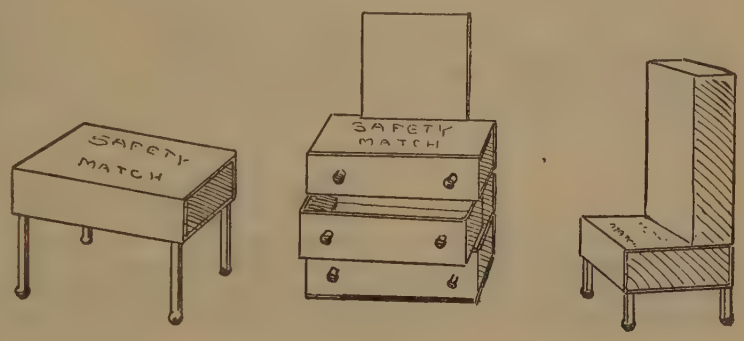
In making the grass chains, the children may wish to form real links. In this case, pieces of about six inches long are made, looped together and bound at each end. Links may also be made in the daisy, clover, and dandelion chains, but it is usually more bother than the children wish to take.

Plate used in H. U. B. 779 v. 6 p140

MAKING FURNITURE OUT OF MATCH BOXES

"Safety First" is the rule in playing with matches or match boxes. And, fortunately, it is the little safety match boxes that make the best furniture. Almost anything can be made out of these little articles with the aid of a pair of scissors, the matches inside of them, and a little glue, if only the children will try.

First, and most simple of all, is the table. Using the matches as legs and sticking them in the four corners of either the lid or the drawer, even the tiniest child can make a table that will look just as good as any in the furniture store when placed in the doll's house. If the boy or girl is inclined, he may make a round table by tracing a circle with a coin or a salt cellar on the inside of the box and cutting the table top from it.



Chairs to go with the table may be made by placing the drawers back-side foremost, on end to form the back of the chair and the back legs. The cover is then cut in half to make the right-sized seat and its edges taken off. Two matches, cut about half the length of the match box, make the front legs. Then a slit is put in the back, at an equal distance from the floor, as the front legs and, by whittling the rear edge of the seat a little, it is inserted in the slit and the chair is as good and solid as if made in Grand Rapids.

A desk—such as an office desk—with a top to it may easily be made by the simple process of cutting the cover along one of the upper sand-papered edges, and tearing out the corresponding edge of the inside drawer. Matches are then punched through the four corners to hold the desk together and to form the legs. They will have to be cut somewhat, as this type of desk should only have legs about a half-inch long. By raising the lid of the cover there is the nicest open desk in the world. If the children wish to make a typewriter desk they have only to cut two slits in the cover, each about a third from the edge. When the cover is raised, the two outside shelves remain down just as the two standards of the office desk.

Bureaus, sideboards, and all sorts of furniture with drawers may be made by piling two or three boxes on top of each other horizontally and cutting away the outside sand-papered edges and inserting bits of matches for handles to pull the drawers in and out. The mirror or back to the furniture can be made from another box opened up with its inner cover forming this part, and glued to the backs of the drawers.

Once the children have been given a few models, they will invent more themselves. The great fun will be in making new things and discovering new uses for the little match boxes.

LIMA BEAN POD ANIMALS

Who would ever think that a lima bean pod was of any use? And who would think that it looked anything like an animal of any sort? But Mother has only to toss it into a dishpan full of water to see that it has many possibilities. In fact, her dishpan, filled with a collection of lima bean pods, may be a miniature aquarium or zoological park where the children can amuse themselves for hours making new fish and animals to suit their fancy.

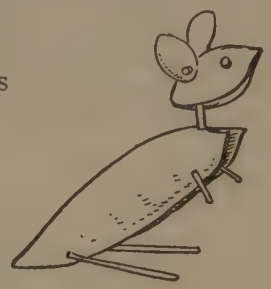
First of all, with the edges of the pod stuck together, the little bean shell looks very much like a slimy little fish, with its nose pointed under the water—the fact that fish aren't green does not bother the children. Spread out on the water, with both sides open, the pod resembles a big bird with outspread wings. Cut in half, so that it is nearly square in shape, with small holes punched near the end, and floating on its side, the bean pod is a fat, green frog or toad.

If Mother doesn't want the children playing in water, the bean pods will make very good animals

Plate used in H. U. B. Vol 6 780 P141

on dry land. A few matches or toothpicks stuck in for legs, and we have hippopotamuses, pigs, and many other animals which have such thick necks that they are not unlike the bean pod in shape. With bits of matches stuck in the head for ears or horns, the little shells can be made to resemble cows, bunnies and deer, depending on the size and thickness of the pods. But Mother will not have to make many suggestions. The children, who are very imaginative and quick to see resemblances, will think of many more animals to make than she will. She has only to start them.

THE FUN WITH BEANS IS NOT ONLY IN EATING



JACKSTRAWS OF TWIGS

Jackstraws has always been one of the most absorbing games the children can play, but the idea that they can make a set of Jackstraws themselves, will come as a great surprise. A pile of the twigs, a few hairpins, and they have as fine a set as can be bought in the stores—or almost.

The twigs are broken into lengths of about three inches, the more crooked and the more gnarled and notched they are, the better. It will be a good plan to break off the twigs just where a branch is forming so that more variety in shape will be obtained. The "fishing-rod" is easily made out of a smooth, straight twig about three inches long with a bent hairpin, or a very large common pin stuck in the end.

The twigs are all gathered together and then dropped in a loose heap on the ground. It is the object of the players to "fish out" as many twigs as possible without moving any of the other twigs in the heap. The moment the player joggles any but the one he is fishing for, even the very least bit, he has to stop and let the next player have his turn. When the pile is quite new, it is very difficult to get many off without disturbing the whole heap, but after a time a player is able to take off several very successfully. The one having the greatest number when the whole heap has been picked up is the winner of the game, and it is his privilege to form the pile for the next game, and to have first turn when it is begun.

PATIENCE AND A STEADY HAND ARE NEEDED

TOYS MADE OF GREEN PEAS AND TOOTHPICKS

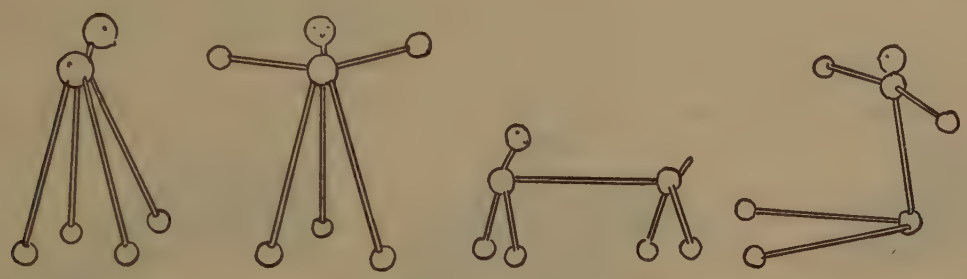
Mother can easily spare a handful of the fresh peas she is preparing for dinner, to give the children something to play with on a rainy morning or afternoon. Particularly will the little tots like these small green playthings which, with the aid of a few toothpicks, will make the most adorable toys—just like little creatures out of fairyland.

Toothpicks for arms and legs, a bit of a tooth-

Plate used
in H. U. B.
Vol 6 781 P142

pick for the neck and you have a whole family of little tree nymphs or green Brownies or whatever are the children's favorite elfs. By sticking holes for the eyes and nose and mouth in the tiny green head, quaint faces may be made which will appear very realistic to the imaginative children.

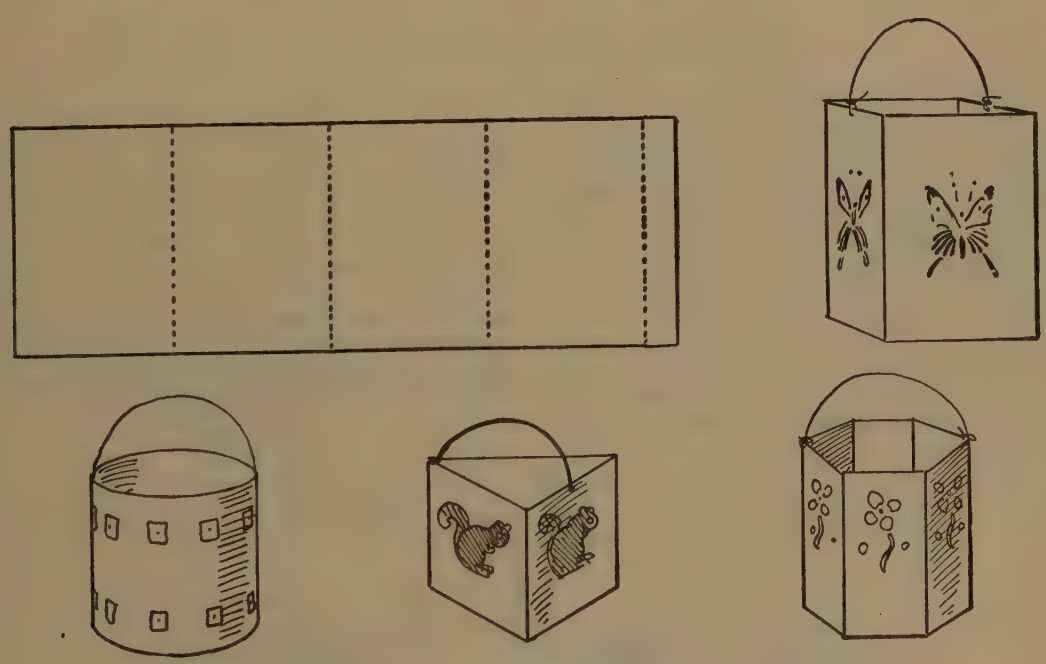
The older boys may also find that the green peas make fairly good marbles if they do not happen to have any others around. They will not last long, to be sure, but they will serve the purpose, and their very novelty will prove an additional attraction.



PAPER LANTERNS

No boy or girl has ever been to a lawn party or a hallowe'en party or a church social without longing to have some paper lanterns of his own just like those which made such beautiful decorations hung under the trees or in the shadowy corners of his hostess's house. And with a few pieces of colored paper or some crayons and paints, and a pair of scissors and a bit of string he can have some with very little trouble.

Lanterns of all shapes can be made, though the little children will find that the rectangular or square ones will be the easiest. For these a large sheet of paper—preferably colored paper—is taken and creased four times across, on the up and down



HOW TO MAKE LANTERNS

Plate used
in H. U. B.
vol 6 782 p143

of the paper. The two edges of the paper are then pasted together and the rectangular lantern is made. If the children wish a square lantern, they must cut or fold the bottom of the sheet so that its length measures the same as the width of one of the sides which is to form the lantern. By punching a small hole in the top of each side in the center and inserting a piece of cord, the lantern may be hung up from the molding or the fireplace or one of the lighting fixtures. If, however, the children wish to use the lantern as a covering for the electric light bulb, they may just slip it over the lamp as they would a shade. The effect of the light shining through the colored paper is very pretty.

If there is no colored paper in the house, the children may make their lanterns out of white and draw or paint a design upon it. If they have paints or crayons, any simple design, such as a flower or a scroll or a cross may be used very effectively. Another very charming effect may be obtained by making the lantern of white paper, outlining a design upon it, cutting out the design, and pasting in back of the openwork pieces of colored paper. The light shining through this colored pattern is very quaint and artistic.

If Mother allows the children to use candles, they may make the entire lantern, lighting and all, themselves. To do this they must put in a rather stiff cardboard bottom to the lantern, cut from an old shoe box or the back of a writing pad. It is inserted in the framework of the lantern about an inch from the bottom. The edges of the framework are then folded in and pasted around it so that it will hold firm when suspended from a string. The candle is then placed carefully in the center and lighted.

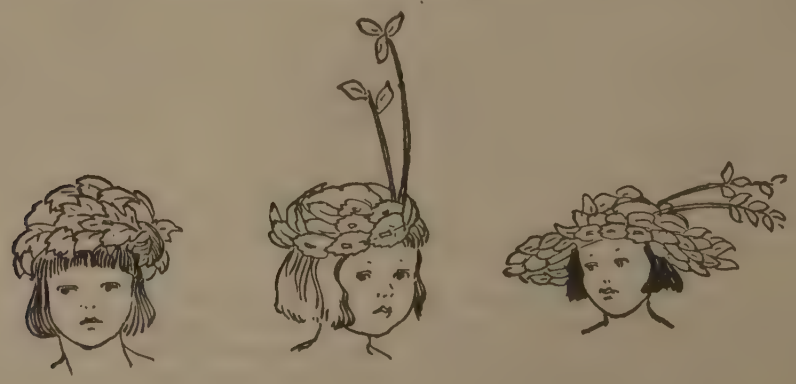
Triangular lanterns may be made in the same way as the square by folding the sheet of paper in three even parts. Octagonal and round ones may also be constructed. In fact, once started the children will be eager to make all sorts of shapes and to draw all kinds of designs upon them.

A simple, imitation lantern that small children delight to make is described by Mrs. Newell on page 247 of this MANUAL. These may be made of various colors, a string slipped through the handles, and the ends of the string fastened at opposite corners of the room, or if out of doors, from one tree to another. Decorations, thus made, are very effective for parties, and give the children the additional joy of anticipation.

HATS OF LEAVES PINNED WITH TWIGS

MILLINERS love to imitate the beautiful, natural foliage of the trees in making their spring and autumn hats, and if the children will follow their example, they, too, may have the most beautiful hats by using the real leaves themselves. The crowns of the hats are easily made by using the stems to hold the leaves together, looping or even tying them in a sort of loose chain. Care must be taken, however, to make the hats plenty large enough so that they will not tear when placed on the head. For the brim, if the children are ambitious to attempt brimmed hats, slender twigs should be used to pin the leaves together, so that some stiffness will be given to enable the leaves to stand out and not droop down over the face. These twigs should never be so heavy that they break apart the leaves.

Hats of all shapes can be made—from plain caps that fit close about the head, to fancy "leghorns" that every little girl adores to dress up in. In the autumn, when the leaves are all different colors, very beautiful effects may be obtained by combining the red and gold and brown shades. This game will be a test of the children's artistic taste and handiwork, as well as a source of amusement.



VR 6 p145

SHADOWS ON THE WALL

SHADOWS on the wall are the children's very own "movies." Clear one side of the room of furniture and hang up a big sheet a couple of feet or so from the wall. Place behind the sheet a dim light—a candle or a lamp or a shaded electric light, so that the shadows will be thrown across the improvised screen. Then the actors who are first to perform appear behind the sheet, going through any pantomime or comic gestures that may appeal to their fancy. The effect of these strange, shadowy shapes as seen from the front of the room is most grotesque.

If the children wish to make their game particularly interesting they can dress up a bit. A high, silk hat, a can and the young actor who struts across the room will set his small audience into gales of laughter. Little Daughter in one of Sister's frocks tripping along with all the airs that Sister puts on will appeal to the sense of humor of the littlest child. They themselves will think of any number of different stunts and take-offs.

The older boys and girls may even work up a little play, for children are naturally dramatic. Brief scenes can be enacted in pantomime—either imitations of what they may have seen in the real "movies," or dramatizations of stories they know, or little "let's pretend" plays that they themselves invent. These they will enjoy the most of all.

For the smallest children the games that they can play by forming figures with their fingers will be most entertaining. Clasping the hands with the first three fingers doubled under and the pointers and thumbs raised makes the outline of the famous church and steeple. Placing the three middle fingers close together and gently wiggling the two small fingers, and there is a very live duck opening and shutting his long, beaklike mouth. Placing all the fingers close together and wiggling the thumbs makes a bunny with long, pointed ears. The children will find, that with practice, they can make any number of shadow figures.

It is not entirely necessary to hang up a sheet to play this game. A very good effect may be obtained by dimly lighting the room and throwing the shadows on the bare wall.

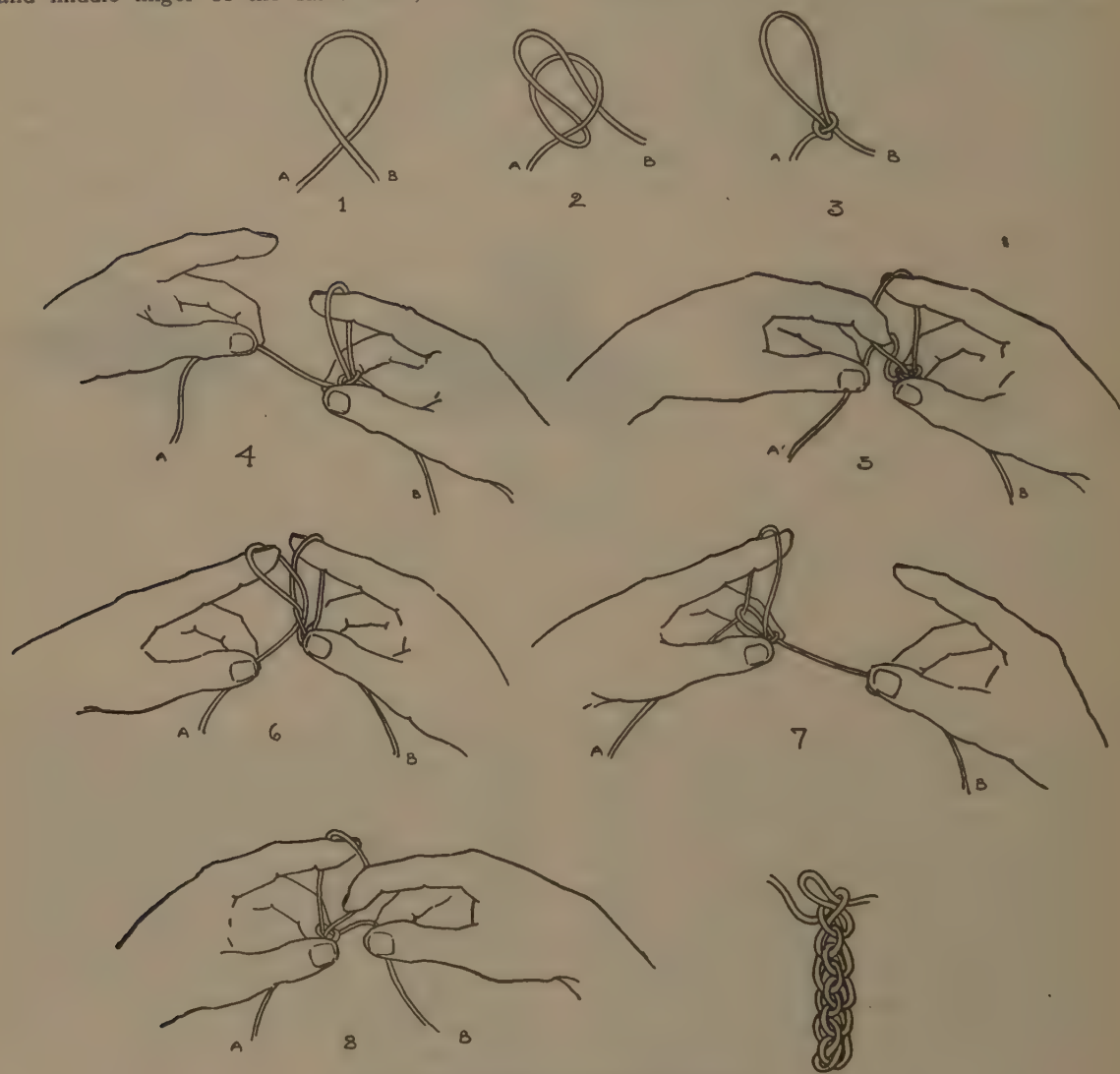
FLORENTINE BRAID

CHILDREN love to make things. What is work to an adult is very frequently play to the child. There is an interesting braid, called "Florentine," which is easily and simply made and which is ornamental and even useful, depending on the material from which it is made. At first the children should use a piece of string. Later on, some heavy crochet cotton will make pretty draw-strings for underwear and will take the place of ribbon.

The amount of material required is nine times the length desired for the finished object. Fold this in half and at the middle part make a slip

Plate used
in H. U. B.
384 p 146

loop. The loop is put over the index finger of one hand and the knot is held between the thumb and middle finger of the same hand, with the sliding end held against the palm of the hand by the two remaining fingers. The tight end is grasped by the lower fingers of the other hand, the index finger is put through the loop from the inside out, and the tight end of the cord is pulled up, as if the finger were a crochet hook. With this second index finger raised in the air, the first loop is dropped off of the first index finger and the loose end of the cord pulled tight. The process is then reversed, and continues to the end, with the hands alternating their work.



HOW TO MAKE FLORENTINE BRAID

STENCILS

Stencils may at first be as much work for Mother as they are fun for the children. But after Mother has made a few, the older children will have caught on to the idea and will be able to cut some out for themselves for the little ones to play with. And a great deal of fun they are for the kiddies!

First, Mother takes a big sheet of paper, or

Plate used in H. U. B. Vol 3 785 p 147

cardboard, out of which to make the stencils. Then she cuts from the paper or magazine or wherever she may find them, pictures of rabbits, of squirrels, of dogs, of horses, of bears, of people —any pictures which she thinks may interest the children. When these have been carefully cut she lays them on the sheet of paper and traces their outlines. This done, she cuts out the outlined figure and the remaining sheet, from which the little rabbit or bear has been taken, makes the stencil which affords so much entertainment for the children.

The first thing, of course, is for the children to guess what each stencil represents. The older boys and girls will do this very easily, but the little ones may have to puzzle quite a little while over this reverse picture. Then each child is given a stencil and a pencil or a crayon or even paints. Taking the pencil or crayon, the children lay their stencil on a blank piece of paper—just as Mother has laid her cut figure in the first place—and carefully outline it. With their colored crayons they may also color the whole figure if they like, or shade it with their pencils. Then they remove the stencils and see the results of their efforts. There will be considerable interest, Mother will find, in comparing the different drawings or paintings, as the small tots will probably discover that being an artist even with a stencil for guide is not so easy as it looks. The children may cut these figures out if they choose and put them away with their paper dolls. A barnful of paper animals will please the boys quite as much as a house full of paper dolls will please the girls.

The great advantage in having the stencils made of cardboard will be that once Mother has made a collection of them, she will not be bothered again, for the stiffer paper lasts indefinitely if the children are careful. Any old shoe boxes, backs of children's pads, old calendars, will serve very well for this purpose.

The stencils may be used singly or in combination to make designs. Borders are particularly attractive and can be used in the doll house as part of the wall paper. Herewith are some interesting silhouettes which may be traced on thin paper; then cut out the tracing for a pattern and proceed as above.

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THE RAINY DAY BOX

BY LILLIAN B. POOR

It came at Christmas—a Rainy Day Box—addressed to the mother of two energetic children who were blessed with the full quota of initiative usually attributed to wholesome, happy children of from five to ten years of age and who were frequently in disgrace owing to misapplied energy.

On the outside of the box was written the words, "To be opened on the FIRST RAINY DAY."

For a time the interest of the family was centered in the desire for a raging storm so that there might be no question about the moral right to open Mother's strange gift. At last the day came when there could be no question as to the weather conditions and the box was opened with joyous ceremony. Six neatly wrapped parcels came to light when the cover was removed, each one sealed and numbered.

A card was also enclosed upon which was written the statement, "Parcel No. 1 to be used on the FIRST RAINY DAY, No. 2 on the SECOND RAINY DAY, etc., the BOX with the rest of the parcels to be put away safely until needed."

Upon opening the parcels on successive rainy days, the children discovered that each contained simple, inexpensive things, but in each instance materials which furnished opportunity for self-expression, which would give legitimate outlet for stored-up energy.

In the first parcel—two pairs of blunt scissors, a pad of coarse paper, a dozen pictures selected from magazines or newspapers, to be used as cut-outs, in this way suggesting a source of unlimited material.

In successive parcels—two tubes of paste and a package of papers of varied shapes and colors.

No. 3—Two clay pipes and a small cake of soap.

No. 4—One pound of plasticene for modeling.

No. 5—Two boxes of wax crayons; a pad of drawing paper, pictures to color, landscapes, dolls, doll dresses and animals.

No. 6—Several metal-tipped strings and two boxes of large glass beads differing in form and color.

Many other suggestive play materials could be included in such a box, always keeping in mind the number of children in the family, their respective ages and natural interests. Any mother would welcome such a gift as she plans occupation for a convalescent child, or as she looks ahead to the summer vacation. Better still, the children might do the collecting of their materials and either make a gift of a Rainy Day Box to

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STENCILS I

Reviewed in H. C. B. 787 Vol 6 p149

STENCILS II

Plate used
in H. U. B.
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STENCILS III

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STENCILS IV

Plate used
in H. U. B.
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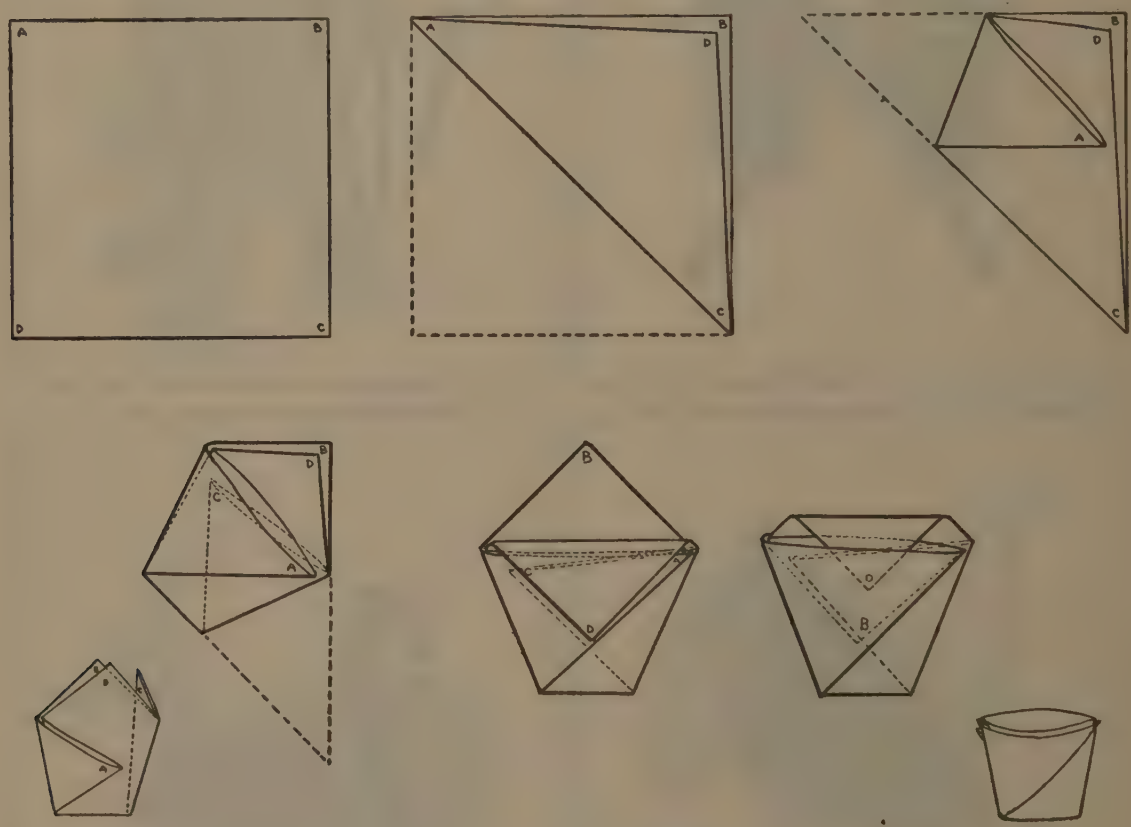
some little friend or make one in the winter time and not open it until the long summer vacation has arrived. Children might be able to assemble such a Mystery Box from their own home material if it is not possible to secure it in any other way. It's worth trying.

FOLDING PAPER CUPS

Children should always be encouraged to make useful objects, and the folding of paper cups is one of the pastimes that may be classified as useful. Before going on picnics or in preparing for any outdoor parties where the taking of porcelain or china seems an unnecessary trouble, the children can amuse themselves for some time by making a supply of cups.



Sheets of clean paper are cut into from six to eight-inch squares, then folded diagonally, the edges being even. The long diagonal fold represents the bottom of the cup. In our illustration the four corners are lettered A, B, C, and D. D is folded to B, and AC is the bottom of the cup. A is then folded over to the opposite side, a little nearer to the point BD than to C. Turn over the paper and fold C as you did A on the other side. Now tuck B into the pocket made when C was folded over, and D into the pocket made when A was folded over. The cup is finished and is flat for carrying. To use, grasp the two sides in one hand, and round by inserting the fingers of the other hand in the opening at the top.

Writing paper is the best material for cups.

Plate used
in H. U. B.
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Fig. 1

Fig. 2

Fig. 3

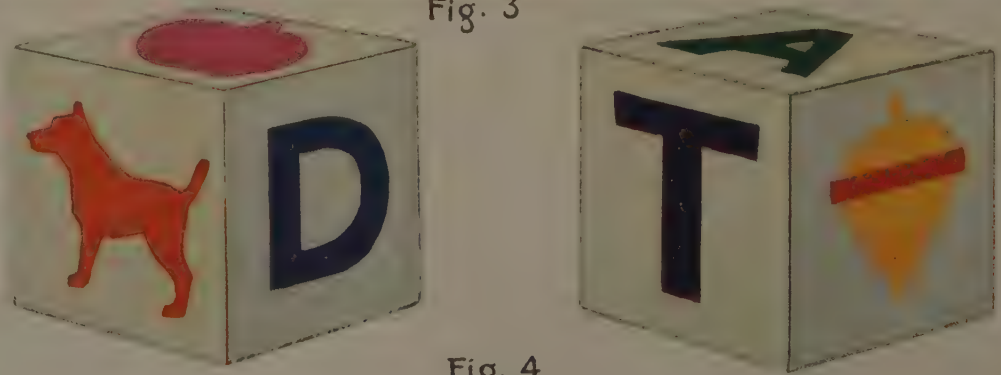

Fig. 4

Plate used in H. U. B. Vol 6 791 p156

THE WONDERFUL USES OF COLORED PAPERS

BY BONNIE E. SNOW

THE world over, children are interested in colored papers. How eagerly they seize upon the pink wrapping of a bottle from the drug store, the green lining of a box, or the violet inside of an envelope which has come from foreign parts! What possibilities they imagine when they discover that Father's shaving soap is wrapped in a paper which bends and wrinkles, but which can be smoothed out with the fingers until it looks like silver! What shining moons, what crystal lakes, what splendid mirrors can be fashioned from these carefully treasured pieces! The bright eyes of children are quick to see color anywhere. Children are as inevitably drawn to color as are steel filings to a magnet.

Colored papers precede the paint box as an instrument through which lessons in color arrangement and color harmony may be taught. They are much easier to care for, they are not messy, and their technique or method of handling comes natural to the average child. Give him scissors and a newspaper and he gets busy. Give him scissors and colored papers and he is busier and happier. Give him scissors and several bright colors of paper and he becomes the busiest and happiest designer in the world, for he cuts shapes and arranges them to suit a hundred fancies. Flowers, animals, landscapes, the human figure, the simple geometric shapes of the kindergarten equipment, all feed his imagination, and he produces arrangements which are to him full of meaning, interest, and delight.

"Mother, what is the shape of a cloud?" asked a child, busy with scissors and paper. "A cloud, my dear? Clouds are of many shapes. Why do you ask?" said the mother. "Because I am making a picture of the blue sky, and I want to put in a pretty white cloud," said the child. So the mother found a picture showing sky, cloud, hillside, and winding road, all mere shapes which could be cut from paper and assembled to make a picture. The child thus learns that everything that is seen has form or shape, and that picture making and design are but the thoughtful study and arrangement of shapes and colors.

A Landscape in Cut Paper Shapes

The color plate facing page 792 suggests a few of the many delightful exercises which children of kindergarten age can work out with a little help from the mother or teacher at the start. It is desirable that papers of good color quality be provided, although children are made happy through the use of colored papers which they have themselves collected, in ways already suggested. The school and kindergarten supply houses now offer excellent colors in inexpensive papers. With young children, strong bright tones of the six leading colors—yellow, red, blue, green, orange, and violet—are preferred, together with a supply of the neutral tones, black, white and gray. All these colors are provided in papers of various sizes. Perhaps the most convenient form is an assortment of all the colors mentioned in packages of 100 sheets, each cut 9 x 12 inches.

A good quality of paste should also be at hand, in tubes if possible. Homemade flour paste will do, but it is almost sure to result in smeared designs, hands, faces, and dresses. Again, flour paste is white and opaque and discolors a surface, while tube paste is transparent.

Figure 1 in the color plate is a simple form of landscape, showing a field, a tree, a distant hill, and the sun. There are five shapes cut separately in this design. A sheet of 9 x 12-inch manila or white paper is selected for the background, upon which the five shapes are to be pasted. First the color for the sky is selected. The simplest way is to cut a piece of this color, the same size as the background—in this case 9 x 12 inches. A little paste is placed at each of the four corners and a bit more halfway between the corners. The sheet is then pressed against the background, the edges and corners matching exactly. Next, select the color for the foreground (the field) and cut a rectangle 9 inches wide and about 5 inches high. Paste this across the lower end of the background, so that the edges meet, leaving about 7 inches of sky uncovered. (Place paste only at the corners and at intervals near the edges; never cover the entire back of a shape with paste.)

We are now ready for the shape which represents the distant hill. It may be of blue, gray, or violet. In width it matches the width of the background, and it varies in height at different points to represent the gently undulating line of this particular hill. The children may practice cutting "distance" as it is called, until they have a satisfactory shape. This hill shape is pasted directly over the line where the field (foreground) and sky come together.

A fine, large tree shape is next cut from dark green paper. This also will take practice, but it

Plate
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is practice that is valuable, for the children's attention will thus be called to the shapes of different trees—the elm with its umbrella-shaped top, the pine which is like a cone, the sturdy oak, and the spreading apple tree. The trunk or stem of the tree is less than half the entire height, and a wavy line at its base will suggest the break in the ground that occurs where the trunk enters. Paste the shape of the tree so that the base of the trunk is seen below the lower line of the hill or distance, and be sure that the tree shape is neither exactly in the middle nor too far to one side.

The sun (or moon) may be cut by placing a penny or a five-cent piece on orange or yellow paper, tracing around the coin with a light pencil line and cutting on the line. This round shape is to be placed just above the upper line of the hill, neither exactly in the middle of the picture nor too far to one side.

These landscape compositions may be varied infinitely. A sea-picture is even easier to make than a landscape, as it involves only gray-blue or gray-green paper for the sky and a deeper tone of the same color for the water. The moon or sun may be yellow, red, or orange. A boat shape of black with a white sail is always an exciting addition.

Children enjoy looking at pictures of out of doors, and the attempt to express what they see by means of cut paper shapes provides training in perception, in judgment, and in taste.

An Animal Form Made of Small Squares of Paper

Another exercise which keeps little minds and fingers busy is illustrated in Figure 2 on the color plate. The form of the young rooster is obtained through the careful counting and laying in place of half-inch squares of paper. A four-inch square of red paper was ruled into half-inch squares by setting off spaces a half-inch apart on each edge, and connecting the dots opposite each other by lightly ruled lines. Two four-inch squares of white paper were ruled in the same way. Cutting on all these lines results in the material required for this picture—a number of small squares of green, red, and white paper. There are twice as many white squares as colored. For convenience in handling, each different color should be placed in a saucer or small box.

For the background upon which these squares are to be pasted, a 9 x 12-inch sheet of black or gray paper, ruled in half-inch squares, must be provided. (The mother or some other older person must do the measuring and ruling for this.) The child should have the picture before him, also the sheet of black or gray squared paper. Starting three squares up from the bottom and one square in from the left edge, he pastes a row of small green squares. There are thirteen in all. They are in a straight row. Their vertical edges will touch, so that no background shows between them. (In the illustration a black line between was necessary in order to show squares instead of a strip of green paper.) These thirteen squares form the ground line upon which our young rooster stands. Count seven squares from one end of the green strip. Exactly above the seventh square place a red square. On each side of this, paste another red square. Above the middle red square, paste two more red squares, one above the other. This makes a leg for the rooster to stand upon. In this way, counting the squares and spaces to the right and left, the form of the rooster is completed.

Children have shown remarkable ingenuity in arranging squares to suggest birds, trees, butterflies, houses, or indeed any shape with which they are familiar. It is easy to see the relationship between such arrangements and cross-stitch patterns. In fact, many suggestions for this work can be gained from sheets of cross-stitch designs.

The size of the squares used by children in laying these patterns may be increased to one inch, but the use of squares less than one-half inch in size should be avoided.

A Border of Paper Dolls

A border of doll shapes, all holding hands, may be cut from colored paper. These borders are quite decorative in character and may be mounted upon strips of white or black paper and used for bookmarks, place cards, etc.

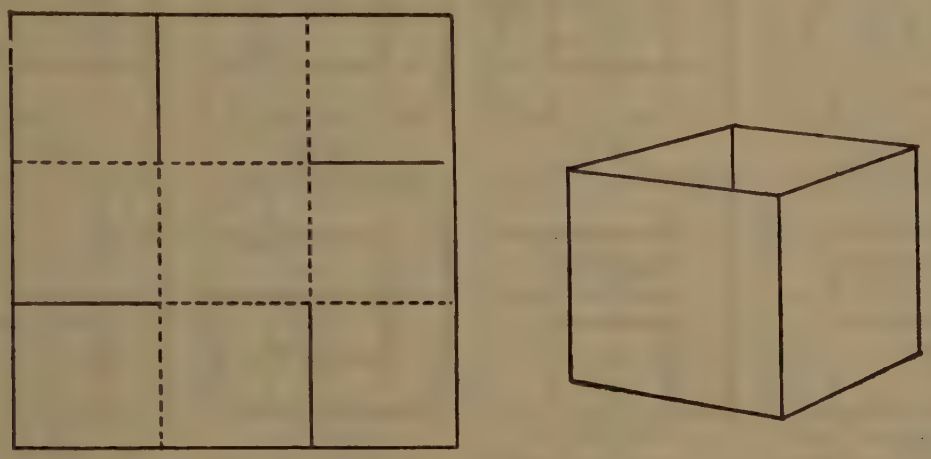
To make a border of four dolls, take a strip of thin colored paper about six inches long and three inches wide. Fold the short edges together. Crease the fold. Do not open. Fold the crease to meet the open edges. Crease this new fold but do not open. Fold once again and crease, well. On this last crease, cut the shape of half of a doll's head, the neck and the arm. Cut through the folded edges. Then begin again, a little below the last cut. Cut the under line of the arm, one side of the dress, and one leg and foot. Now open the paper. You have four dolls, all holding hands.

Alphabet Blocks Decorated with Cut Paper Shapes

Perhaps the most fascinating of all cut paper work is the making of cubical blocks with cut paper letters and decorations pasted upon the

sides. These blocks may be folded, cut, and pasted by children of kindergarten age. They may be used for building, for word making, or for picture blocks. The letters and pictures are also cut by the children from colored paper. Figure 4 in the color plate shows two views of one block, made from white drawing paper with letters and shapes cut from bright colored papers.

To make one block, two six-inch squares of drawing or construction paper are required. On each edge of the two squares, set off two-inch spaces. Connect opposite dots by lightly ruled lines. (See A, Figure 5.) Fold on the dotted lines, cut on the full lines. Fold each square into a hollow cube. Fit the edges accurately and paste the sides together. (See B, Figure 5.) Fit one cube inside of the other, and you have a firm two-inch block.



A Fig. 5 B

The letters for the sides of this block may be cut from two-inch squares, folded into sixteen small squares, following the directions given below. The shapes of the objects suggested by the letters may also be cut from two-inch squares of colored papers. Three letters and three shapes are placed on each block. Nine blocks are necessary to complete the entire alphabet.

AN ALPHABET TO BE CUT FROM PAPER

BY BONNIE E. SNOW

Block letters of simple but beautiful proportions, like those illustrated on pages 794 and 795, may easily be cut from squares of paper. These squares should be accurately measured and cut by the mother or some other older person, or better still, should be purchased in packages of one hundred squares in some bright color, as red. Squares prepared at home, ruled and cut from cheap manila paper, may well be used for preliminary practice.

Children of kindergarten age find no difficulty in folding a four-inch square into sixteen small squares. To do this, place the square straight on the table before the worker. Fold the lower edge to meet the upper edge. Crease. Unfold. Fold the lower edge to meet the middle crease. Crease. Unfold. Turn the square halfway around. Fold the lower edge to meet the middle crease. Crease. Unfold. Turn the square quarter way around and repeat these three folds.

Having the squares thus divided into diagrams or smaller squares, the children can easily be taught to cut every letter in the alphabet.

It is best to begin with the letters of simple construction, such as I, L, T, etc., rather than with the more difficult A, B, etc.

Many of the letters of the alphabet are alike on the left and right sides, and can best be cut on a vertical fold. A, H, M, O, T, U, V, W, X, and Y belong to this class. C, G, and Q are modifications of O. A few of the letters are alike

Plate used
in H. U. B.
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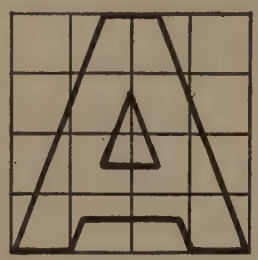


Fig. 1

Fig. 2

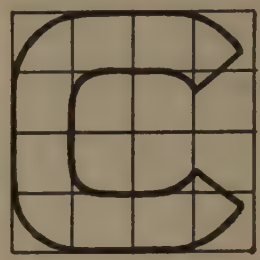


Fig. 3

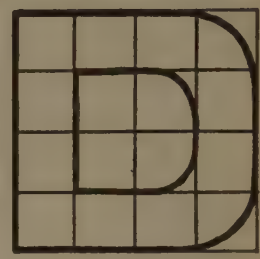


Fig. 4

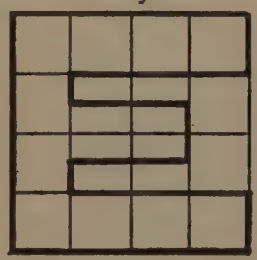


Fig. 5

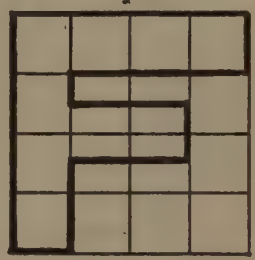


Fig 6

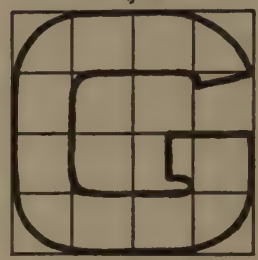


Fig. 7

Fig. 8

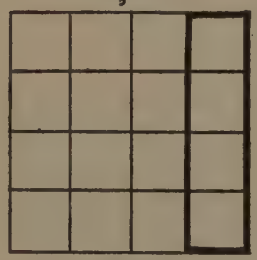
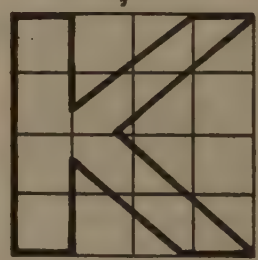


Fig. 9

Fig. 10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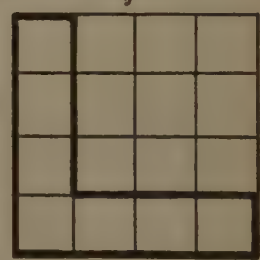
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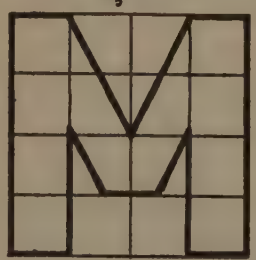
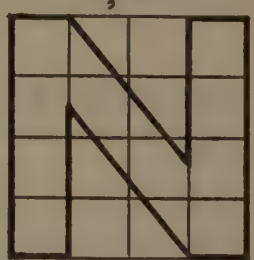


Fig. 13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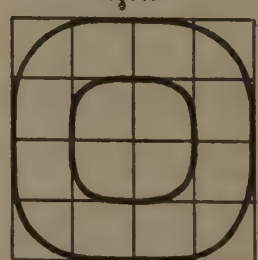
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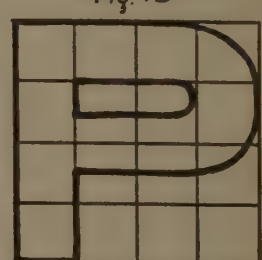
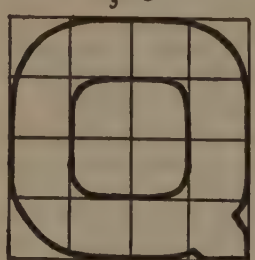


Fig. 16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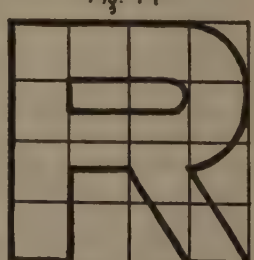
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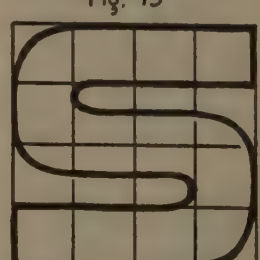


Fig. 19

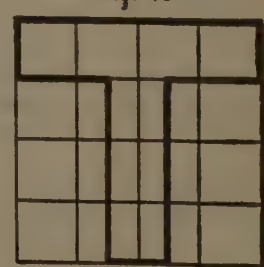


Fig. 20

Letters Cut from four-inch squares of paper folded into sixteen small squares

Plate used in H. U. B. 795 Vol 6 P 159

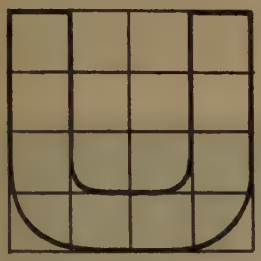


Fig. 21.

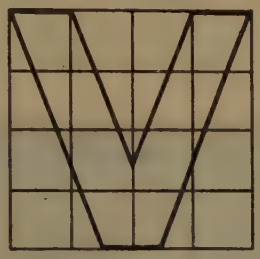


Fig. 22

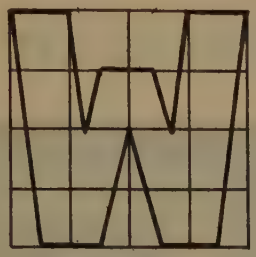


Fig. 23

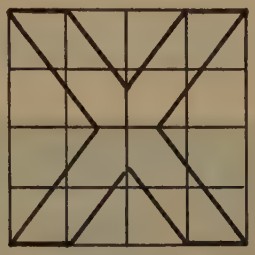


Fig. 24

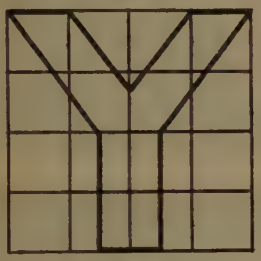


Fig. 25

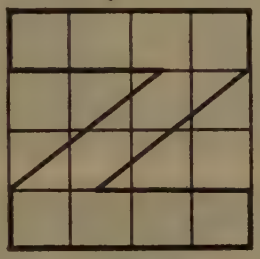


Fig. 26

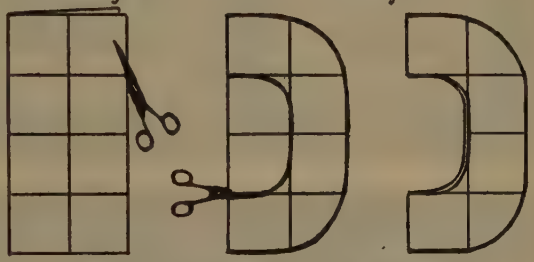


Fig. 27 – Steps in Cutting Letter O

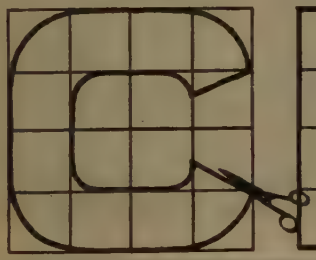


Fig. 28 · O Modified to Make C

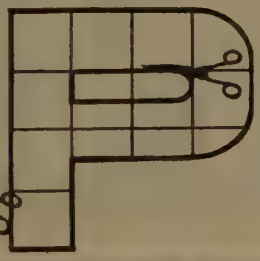


Fig. 29

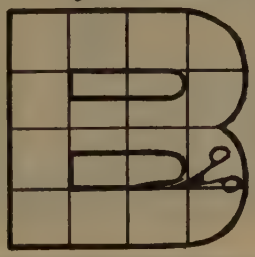


Fig. 30

Fig. 31

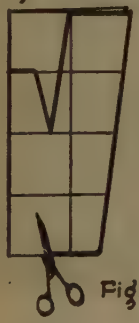


Fig. 32

Fig. 33

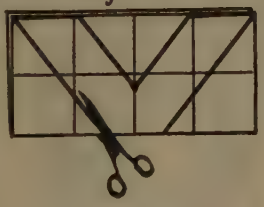


Fig. 34

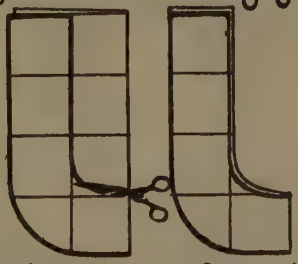


Fig. 35 · Steps in Cutting Letter U

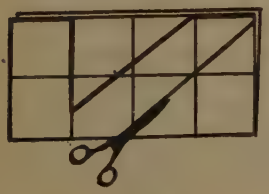


Fig. 36

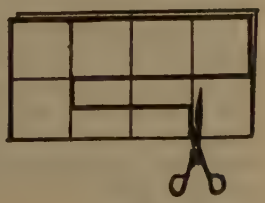


Fig. 37

Fig. 38

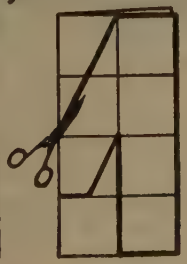


Fig. 39

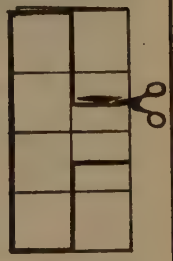


Fig. 40

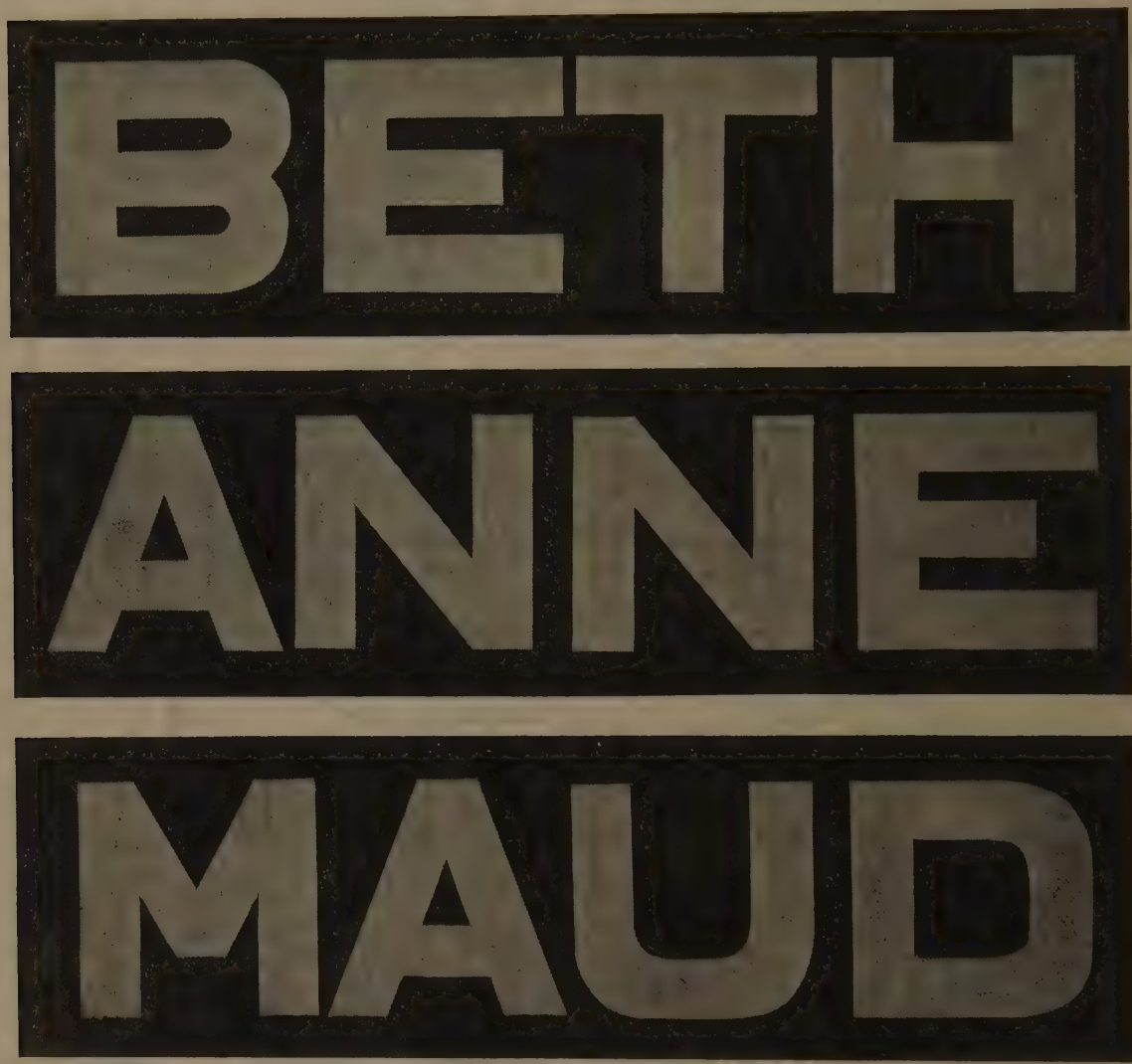
Letters cut from four-inch squares of paper folded into sixteen small squares

top and bottom, and can be cut on a horizontal fold, as in B, E, K, H, and X.

Figures 27 to 40, on page 795, show some of the folds most helpful in cutting certain letters. Figure 27 shows the steps in cutting the letter O. Figure 28 shows how O may be modified to make C. Figure 29 shows how the scissors must be used in cutting out the opening in the upper part of P. Figure 30 shows the same process in cutting B. (This letter might be cut upon a horizontal fold.) Figure 31 shows the fold for T. Figures 32 and 33 show the folds and cuts for W. Figure 34 shows the fold for X. Figure 35 shows the fold and cuts for U. Figure 36 shows the fold for K. Figure 37 shows the fold for E. Figure 38 shows the fold for Y. Figure 39 shows the fold for M. Figure 40 shows the fold for H. (H may also be cut upon a horizontal fold.)

The mother must cut these letters with and for the child until they are memorized. This will be accomplished in a surprisingly short time. When letters of smaller size are desired, take three-inch, two-inch or even one-inch squares, fold into sixteen small squares and follow the diagrams given. Children should first cut and memorize the forms of the four-inch letters, however, before they are asked to cut letters in smaller sizes.

The uses to which these cut-out letters may be put are endless. Children delight in cutting the



letters of their own names, spacing the letters carefully and pasting them upon a background of contrasting tone, as shown on pages 796 and 797. Cut-out letters may also be used to form words, slogans, and even sentences, through similar arrangements. They may be pasted to the sides of building blocks, in connection with appropriate pictures, as described on page 792. They may be used for making the pages of an Alphabet Book (A is for Apple, B is for Ball, etc.), mounting the cut-out letters and shapes on sheets of uniform size.

As an aid to reading and spelling, the cut-out alphabet is invaluable. The ease with which the letters may be shifted about, their large size, the small space which the letters occupy when they are gathered up and put away, the fact that they have been folded and cut by the children themselves, all combine to make this device of especial educational value.

Not used in Bookshelf

no ©
Prepared for the National Kindergarten Association

SHARING A PLAYROOM

BY MARGARET STEEL HARD

"THUMBIE RAJAH" stood with his legs far apart and pronounced three-year-old judgment. "I like Jim," he declared, "because he always 'vides." That after all is the real basis for childish estimation of character as well as for mature standards. The child or grown-up who divides fairly is the likeable, desirable member of society.

How then are we going to make sure of that fundamental quality in our children? We are all familiar with the usual possibilities for generosity found in the life of a small child—the division of some treat of sweetmeats, the sharing of playthings with brothers and sisters. These are good, but we need a basis for sharing, larger than that offered by such opportunities. Sharing should be a continuous experience with the creative impulse behind it just as much as any other educative process. We must take sharing out of the immediate realm of home activities and though keeping a home connection with it make it a more social activity so that it shall become a pleasure rather than a virtue.

The following experiment worked out in our own playroom with such success that it seems capable of much enlargement and offers at least some light on the question.

Last winter the children had so many books that their father built a bookshelf running the entire length of one side of the playroom. It was low enough for the children to inspect with ease the titles and covers of the books—for they were arranged with their covers turned outward so as to meet the need of "Thumbie Rajah," to whom the cover, not the title, spells the name of a book. During the week following the erection of the bookshelf perhaps as many as eight children from other homes came into the playroom. Immediately the shelf of books held their attention. They drew about it, and much conversation as to the different books and their respective merits ensued. Ruth read eagerly to an absorbed group of younger children from a book, heretofore too difficult for her six-year-old knowledge, impelled by the desire to have them share the fascinating details of the story.

Before the week was over, children came daily to borrow from the bookshelf until a childish method of keeping account of the books loaned had to be devised. Then the significant thing occurred. Two children came with books to lend to the shelf and gradually it grew until there was a constant exchange of books with a system of regulations made by the children themselves.

Here was a veritable children's library; its value, as compared to the stacks devoted to children in our village institution lying in the principle of sharing behind it. Here the children not only took books from the shelf but brought them to it as well. The playroom became in a sense a community center. Home was the connecting link and sharing was socialized to include a larger group than the immediate family and became, in fact, a joy rather than a virtue in the sight of the children.

So every little child I see,
With brow and spirit undefiled,
And simple faith and frolic glee,
Finds still in me another child.

—*J. G. Holland.*

now all rights ours — prepared by J.E.B. with help of H. K. Beasley in making charts

OUR BABIES

Father's Signature.....

Mother's Signature.....

A

BIRTH

FIRST BABY

On the.....day of.....

in the year of.....at.....

o'clock.....M, in the city of

.....

State of.....

was born

.....

Weight.....

SECOND BABY

On the.....day of.....

in the year of.....at.....

o'clock.....M, in the city of

.....

State of.....

was born

.....

Weight.....

THIRD BABY

On the.....day of.....

in the year of.....at.....

o'clock.....M, in the city of

.....

State of.....

was born

.....

Weight.....

FOURTH BABY

On the.....day of.....

in the year of.....at.....

o'clock.....M, in the city of

.....

State of.....

was born

.....

Weight.....

PHOTOGRAPH OF BIRTHPLACE

FIRST BABY

Street address

SECOND BABY

Street address

THIRD BABY

Street address

FOURTH BABY

Street address

LETTERS AND TELEGRAMS
OF
CONGRATULATION

FIRST BABY

LETTERS AND TELEGRAMS
OF
CONGRATULATION

SECOND BABY

LETTERS AND TELEGRAMS
OF
CONGRATULATION

THIRD BABY

LETTERS AND TELEGRAMS
OF
CONGRATULATION

FOURTH BABY

FIRST PHOTOGRAPHS

FIRST BABY

Age..... Age.....

SECOND BABY

Age..... Age.....

FIRST PHOTOGRAPHS

THIRD BABY

Age..... Age.....

FOURTH BABY

Age..... Age.....

CHRISTENING

FIRST BABY	SECOND BABY
Date.....	Date.....
Name.....	Name.....
Clergyman.....	Clergyman.....
Godfather.....	Godfather.....
Godmother.....	Godmother.....

THIRD BABY	FOURTH BABY
Date.....	Date.....
Name.....	Name.....
Clergyman.....	Clergyman.....
Godfather.....	Godfather.....
Godmother.....	Godmother.....

PHOTOGRAPHS

FIRST BABY

SECOND BABY

THIRD BABY

FOURTH BABY

FIRST OUTING

FIRST BABY

Date.....

Went to.....

Incidents

.....

.....

.....

.....

SECOND BABY

Date.....

Went to.....

Incidents

.....

.....

.....

.....

THIRD BABY

Date.....

Went to.....

Incidents

.....

.....

.....

.....

FOURTH BABY

Date.....

Went to.....

Incidents

.....

.....

.....

.....

PHOTOGRAPHS

FIRST BABY

SECOND BABY

THIRD BABY

FOURTH BABY

FIRST LAUGH

FIRST BABY

Date.....

In the presence of

.....

.....

.....

.....

SECOND BABY

Date.....

In the presence of

.....

.....

.....

.....

THIRD BABY

Date.....

In the presence of

.....

.....

.....

.....

FOURTH BABY

Date.....

In the presence of

.....

.....

.....

.....

FIRST WORD

FIRST BABY

Date.....

Word.....

In the presence of

.....

.....

.....

.....

SECOND BABY

Date.....

Word.....

In the presence of

.....

.....

.....

.....

THIRD BABY

Date.....

Word.....

In the presence of

.....

.....

.....

.....

FOURTH BABY

Date.....

Word.....

In the presence of

.....

.....

.....

.....

FIRST TOOTH

FIRST BABY

The first tooth was discovered

on .....

by .....

Remarks

.....

.....

SECOND BABY

The first tooth was discovered

on .....

by .....

Remarks

.....

.....

THIRD BABY

The first tooth was discovered

on .....

by .....

Remarks

.....

.....

FOURTH BABY

The first tooth was discovered

on .....

by .....

Remarks

.....

.....

FIRST SHORT CLOTHES

FIRST BABY

Date.....

Remarks

.....

.....

.....

.....

SECOND BABY

Date.....

Remarks

.....

.....

.....

.....

THIRD BABY

Date.....

Remarks

.....

.....

.....

.....

FOURTH BABY

Date.....

Remarks

.....

.....

.....

.....

BABY FIRST CREEPS

FIRST BABY

Date .....

Remarks

.....

.....

.....

.....

SECOND BABY

Date .....

Remarks

.....

.....

.....

.....

THIRD BABY

Date .....

Remarks

.....

.....

.....

.....

FOURTH BABY

Date .....

Remarks

.....

.....

.....

.....

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

FIRST STEP

FIRST BABY

Date.....

Place.....

In the presence of

.....

Remarks

.....

.....

SECOND BABY

Date.....

Place.....

In the presence of

.....

Remarks

.....

.....

THIRD BABY

Date.....

Place.....

In the presence of

.....

Remarks

.....

.....

FOURTH BABY

Date.....

Place.....

In the presence of

.....

Remarks

.....

.....

FIRST LOCK OF HAIR

FIRST BABY

Date of Cutting.....

Put clipping in
an envelope
and
paste here with
flap side out

SECOND BABY

Date of Cutting.....

Put clipping in
an envelope
and
paste here with
flap side out

THIRD BABY

Date of Cutting.....

Put clipping in
an envelope
and
paste here with
flap side out

FOURTH BABY

Date of Cutting.....

Put clipping in
an envelope
and
paste here with
flap side out

FAVORITE TOYS

FIRST BABY	SECOND BABY

THIRD BABY	FOURTH BABY

FIRST PRAYER

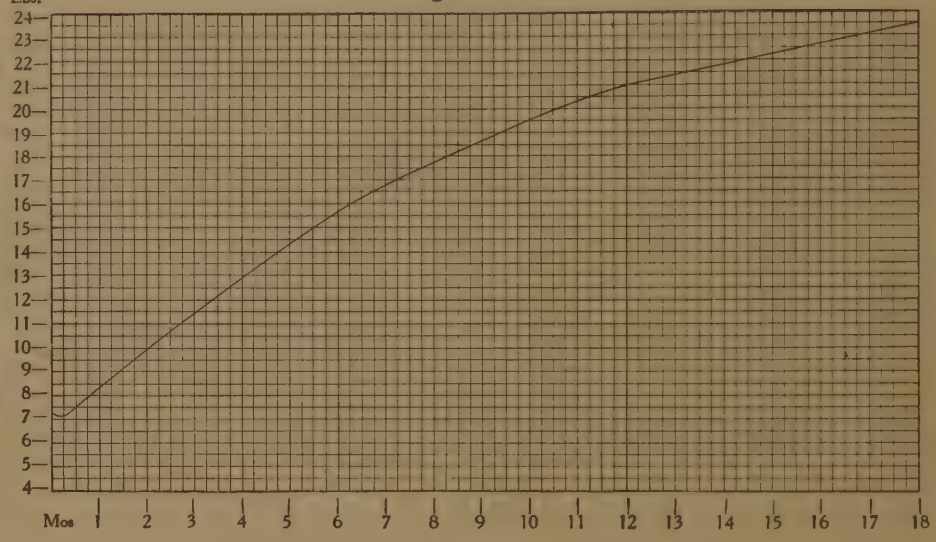
FIRST BABY	SECOND BABY
Date when said.....	Date when said.....
Wording.....	Wording.....
.....	.....
.....	.....
.....	.....

THIRD BABY	FOURTH BABY
Date when said.....	Date when said.....
Wording.....	Wording.....
.....	.....
.....	.....
.....	.....

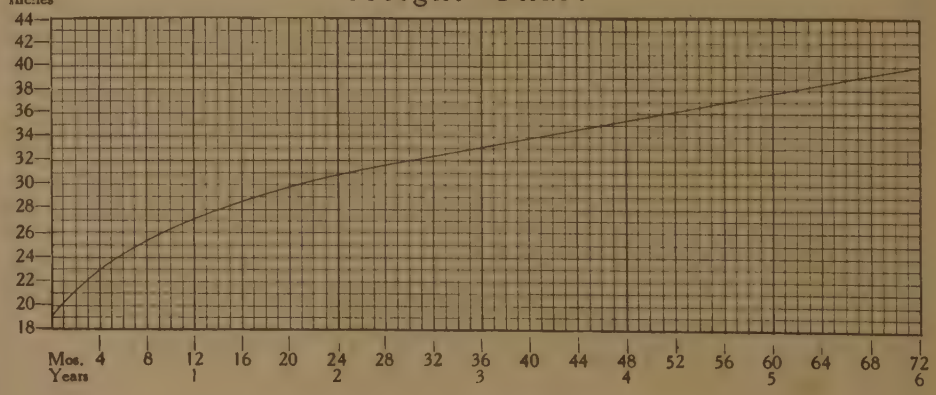
WEIGHT AND HEIGHT

FIRST BABY

Weight Chart



Height Chart

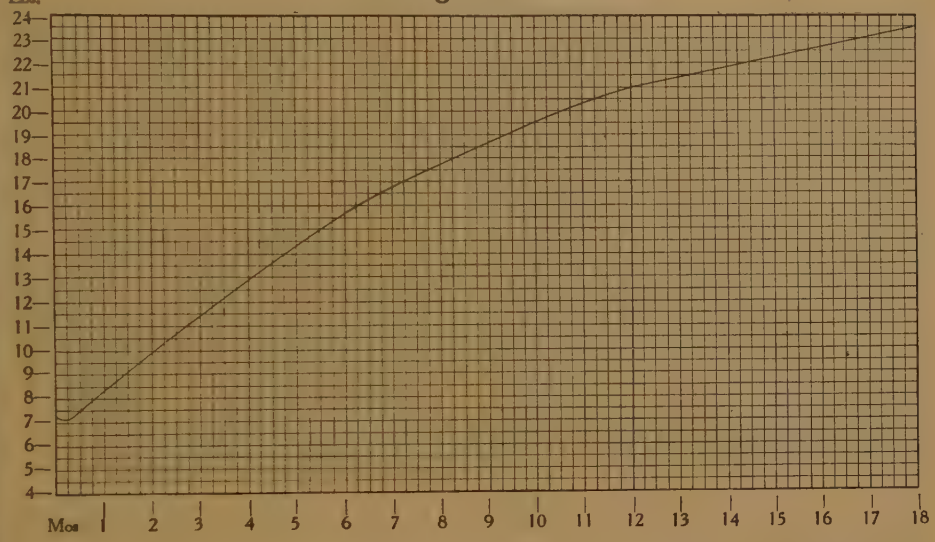


These charts show the increase in weight and height of the average baby. To use the Weight Chart: Put a dot on the line at the left at the point corresponding to the weight of your baby. Each week put a dot on the line to the right of the last one used, and draw a line to connect. Compare this curve with that of the average baby. Use the Height Chart in the same manner at month intervals.

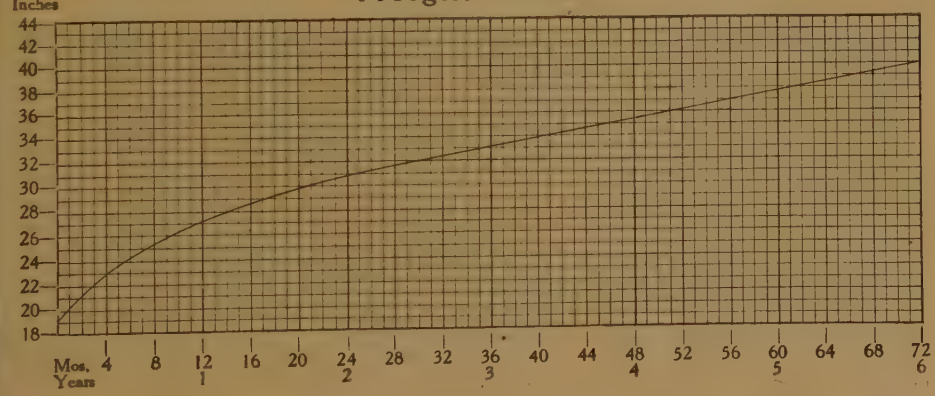
WEIGHT AND HEIGHT

SECOND BABY

Weight Chart



Height Chart



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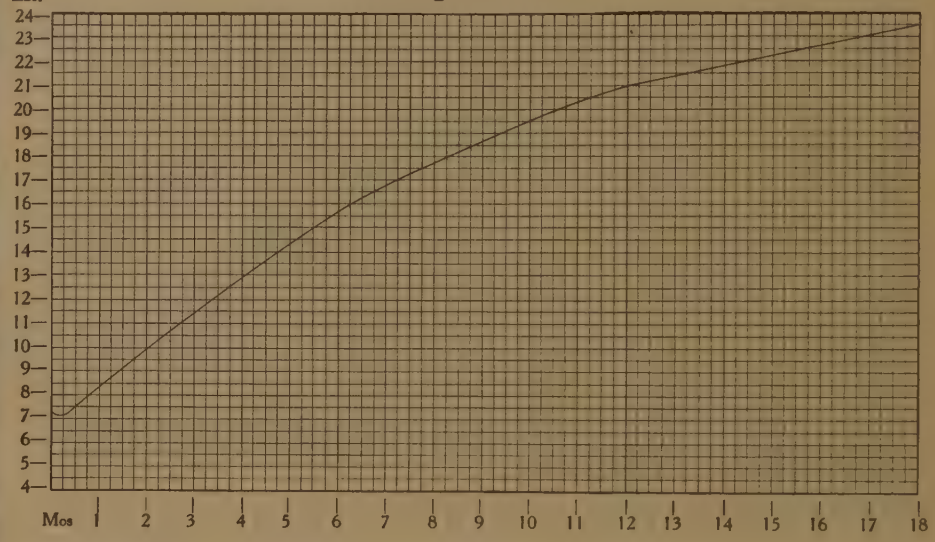
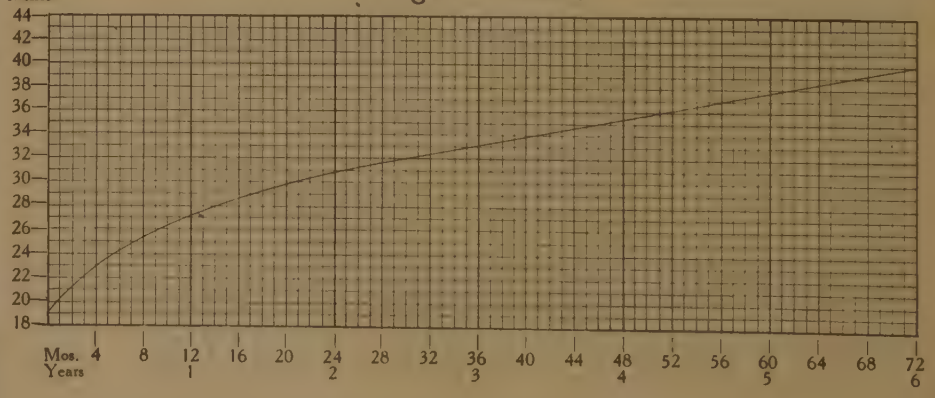
WEIGHT AND HEIGHT

THIRD BABY

Weight Chart



Height Chart



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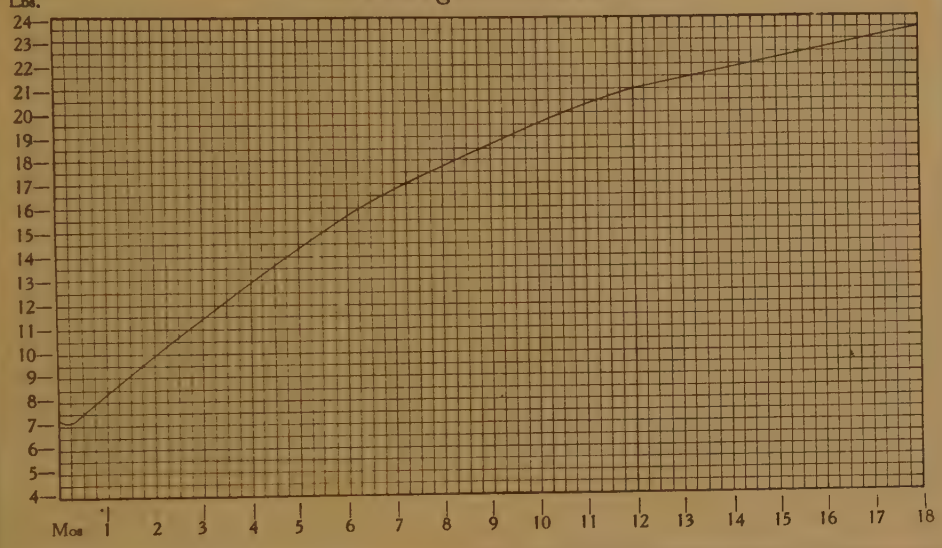
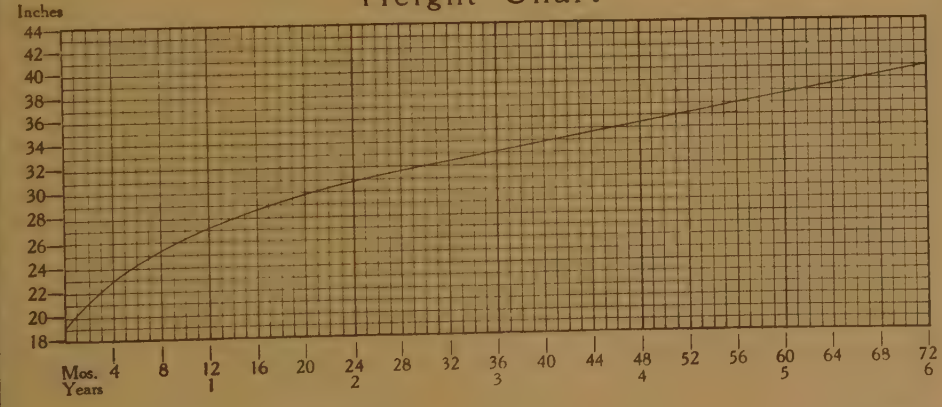
WEIGHT AND HEIGHT

FOURTH BABY

Weight Chart



Height Chart



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SAYINGS

FIRST BABY

SAYINGS

SECOND BABY

SAYINGS

THIRD BABY

SAYINGS

FOURTH BABY

FIRST BIRTHDAY

FIRST BABY

Accomplishments

SECOND BABY

Accomplishments

THIRD BABY

Accomplishments

FOURTH BABY

Accomplishments

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

SECOND BIRTHDAY

FIRST BABY

Accomplishments

.....

.....

.....

SECOND BABY

Accomplishments

.....

.....

.....

THIRD BABY

Accomplishments

.....

.....

.....

FOURTH BABY

Accomplishments

.....

.....

.....

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

THIRD BIRTHDAY

FIRST BABY

Accomplishments

.....

.....

.....

SECOND BABY

Accomplishments

.....

.....

.....

THIRD BABY

Accomplishments

.....

.....

.....

FOURTH BABY

Accomplishments

.....

.....

.....

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

FOURTH BIRTHDAY

FIRST BABY

Accomplishments

SECOND BABY

Accomplishments

THIRD BABY

Accomplishments

FOURTH BABY

Accomplishments

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

FIFTH BIRTHDAY

FIRST BABY

Accomplishments

SECOND BABY

Accomplishments

THIRD BABY

Accomplishments

FOURTH BABY

Accomplishments

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

SIXTH BIRTHDAY

FIRST BABY

Accomplishments

SECOND BABY

Accomplishments

THIRD BABY

Accomplishments

FOURTH BABY

Accomplishments

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

SEVENTH BIRTHDAY

FIRST BABY

Accomplishments

SECOND BABY

Accomplishments

THIRD BABY

Accomplishments

FOURTH BABY

Accomplishments

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

EIGHTH BIRTHDAY

FIRST BABY

Accomplishments

SECOND BABY

Accomplishments

THIRD BABY

Accomplishments

FOURTH BABY

Accomplishments

PHOTOGRAPHS

FIRST BABY

Age.....

SECOND BABY

Age.....

THIRD BABY

Age.....

FOURTH BABY

Age.....

FAMILY

FATHER'S BRANCH

Father

Grandfatner | Grandmother

Great Grandfather | Great Grandmother | Great Grandfather | Great Grandmother

MOTHER'S BRANCH

Mother

Grandfather | Grandmother

Great Grandfatner | Great Grandmother | Great Grandfather | Great Grandmother

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BY

EVANGELINE M. O'CONNOR

Made by

GENERAL INDEX

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The bearing and training of a child
Is woman's wisdom.—*Tennyson.*

The very foundation of the whole commonwealth is the proper bringing up of the young.—*Cicero.*

Pride is one of the seven deadly sins; but it can not be the pride of a mother in her children, for that is a compound of the two cardinal virtues—faith and hope.—*Charles Dickens.*